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LIFE IN ANCIENT UTTARĀPATHA

N. P. JOSHI

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Hindu Vishvavidyalaya Nepal Raja Sanskrit Series

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Dedicated to the sacred memory of my Professors

DR. ANANTA SADASHIVA ALTEKAR

AND

DR. VASUDEVA SHARAN AGRAWALA

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PREFACE

An effort has been made in the following pages to study the North Indian Sculptures and Terracottas belonging to the Śuṅga and Kushāṇa periods (C. 200 B.C. to 300 A.D.) and to present on that basis a systematic account of Indian Civilization in those ages. Contemporary literature has also been used to interpret the sculptural evidence as far as possible.

The work was begun in the year 1949, but it could not be completed earlier because I could devote only my spare time for this research and secondly a major portion of my time was taken in preparing the line drawings, which appear in this work. I have sketched a fairly good number of these illustrations from the original pieces of art exhibited in various museums, while others have been prepared from the photographs,

Technical terms in Sanskṛit, Pāli and Prākṛit appear in slanting letters with diacritical marks. Hindī and Marāthī words appear in ordinary type, though they too have diacritical marks on them.

This interesting subject was first suggested to me by late Dr. A. S. Altekar, then Head of the Department of Ancient Indian History and Culture in the Banaras Hindu University. Under his guidance the work was begun. When he proceeded to Patna, its progress was supervised by Dr. R. C. Majumdar for the time being ; but it was only under the able guidance of Dr. V. S. Agrawala, Head of the Department of Art and Architecture in the Banaras Hindu University that I could complete my work. This could not have been possible but for his kindness in sparing freely his valuable time and initiating me in the scientific methods of cultural and historical research.

The work was completed in the year 1956 and on its basis I was awarded the Degree in the same year ; but publication of this work with more than eight hundred line drawings was a problem in itself. Prof. Agrawala again came there to my rescue. By his efforts the University decided to publish this Thesis at their own cost in 1960, and the work was taken up immediately. Years rolled on, but for one reason or the other it could not be seen through press till this date. Passing

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away of both of my Teachers, whose pleasure would it have been to see the work in print, added to this unforeseen delay. However, thanks to the new authorities of the Banaras Hindu University Press that at my request they took up the 'over delayed' matter in right earnest and extended every possible co-operation.

I would also express my indebtedness to the authorities of the various Museums viz. at Lucknow, Mathura, Allahabad, Varanasi, Gwalior, Patna and Bombay and to the various Librarians of Varanasi such as that of the Sarasvati Bhavana of the then Government Sanskrit College, Vishwanath Goyanka Sanskrit Library, Hindu University Library and the Ārya-Bhāsha Pustakālaya of the Nāgarī Prachāriṇi Sabhā. The authorities of different institutions gave me their ever ready courteous help by way of lending books or granting permission to take photographs or prepare sketches. I am also thankful to Shri B. S. Sitholey, late Pt. S. N. Jharkhandi and all other helpers, worthy friends and colleagues, who played important role by either their own ideals or by giving timely suggestions, help, guidance and encourgement in the hours of lethargy, dejection and disappointment, which a young scholar has to face more than once. In this connection I must acknowledge the quiet co-operation that has been forthcoming from my wife Smt. Mandakini Joshi.

I would definitely be failing in my duties if I do not gratefully mention the authorities of the Banaras Hindu University, Varanasi for their financial help without which this Thesis would have perhaps never seen the light of the day.

The work is being published here as it was in 1956. I could not incorporate fresh material in it, now available as a result of recent Excavations and new finds. In spite of my best efforts to be precise in the use of diacritical marks, I beg indulgence for errors of omission and commission and also for a few printing mistakes that have crept in.

Lucknow
10th October, 1967.

N. P. JOSHI

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ABBREVIATIONS

Ajanta.	The paintings in the Buddhist Cave Temples of Ajanta (Griffiths).
Amaravati.	Amaravati Sculptures in the Madras Government Museum, Madras (Shivaramamurti).
Amara.	Amarakośa.
A.R.	Annual Reports of the Archaeological Survey of India.
Artha.	Arthaśāstra.
A.S.I.	Archaeological Survey of India.
A.S.R.	Archaeological Survey of India Reports.
Atharva.	Atharva Veda.
BHĀSA.	Bhāsa, A Study (Pusalakar).
BMFA.	Bulletin of the Museum of Fine Arts, Boston.
B.M.C.	The Coins of the Greek and Scythic Kings of Bactria and India in the British Museum, London, 1886, (Gardener).
Buddha-gaya.	Gaya and Buddha-Gaya (Barua).
Buddhist Cave Temples.	Report on the Buddhist Cave Temples and Their Inscriptions, (Burgess).
Bulletin of PWM.	Bulletin of the Prince of Walse Museum, Bombay.
Catalogue MM.	Catalogue of the Archaeological Museum at Mathura (Vogel).
Chulla.	Chullavagga.
Cmp.	Compare.
E I A.	Early Indian Architecture (Coomaraswamy).
Fig.	Figure.
GOLI.	Buddhist Sculptures from a Stūpa near Goli (Ramchandran).
HIIA.	History of Indian and Indonesian Art (Coomaraswamy).

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JAOS.	Journal of the American Oriental Society.
Jain Stupa.	The Jain Stupa and other antiquities of Mathura (Smith).
JISOA.	Journal of the Indian Society of Oriental Art.
Jnyānakośa.	Mahārāshṭrīya Jnyānakośa (Ketkar).
JUPHS,	Journal of the U.P. Historical Society, Lucknow.
Kāma.	Kāmasūtra.
L'Art G. B.	L'art Greco-Bouddhique (Foucher).
Life.	Life in Ancient India as depicted in the Jaina Canons.
Mahā.	Mahābhārata., also stands for Mahāvagga when appears in connection with the Vinaya Piṭaka.
Mathura.	La Sculpture de Mathura, (Vogel).
Matsya.	Matsya Purāṇa.
Nāṭya.	Nāṭyaśāstra.
P.	Page.
Pai.	Pāisadda—mahāṇṇavo, (Pt. Hargovind Das Seth) Calcutta, 1923.
Pl.	Plate.
P.M.C.	Catalogue of the Coins in the Punjab Museum, Volume I (Whitehead).
Prāchīna Yuddha.	Prāchīna Yuddha Vidyā (Vaze).
Rāmā.	Rāmāyaṇa.
Rāya.	Rāyapaseṇiya Sutta.
Sanchi.	The Monuments of Sanchi (Marshall).
S. B. E.	Sacred Books of the East Series.
Vāyu.	Vāyu Purāṇa.
Vi. Pi.	Vinaya Piṭaka.
Weapons.	On the weapons, Army Organization and Political Maxims of the Ancient Hindus (Oppert).

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CHAPTER I

INTRODUCTION

Aim :

The aim of this thesis is to present an account of the different aspects of material civilization as revealed by the sculptures, terracottas and coins of ancient India from the second century B.C. to the third centruy A.D. Strictly speaking, I have here confined myself to the material from north India only. The account has been presented in nine different chapters dealing with buildings, furniture, means of transport, tools and implements, costumes, ornaments, games and amusements, and arms and weapons.

Sources :

The archaeological material has been to a large extent the subject of study by many a previous scholar. I have made full use of their labours, but, in each case, I have subjected the monuments of art and sculpture to a more detailed examination as was required for the immediate purpose of this thesis, viz. extraction of relevant data throwing light on the different aspects of culture. As Custodian of the Archaeological Section in the Provincial Museum—now State Museum—Lucknow for five years, I had the unique advantage of making a very detailed study of the extensive material of the Mathura School of sculpture deposited there. In fact, that training sowed in my mind the seeds of the present study and equipped me with the necessary grounding required for such an approach to the cultural interpretation of the monuments of ancient Indian art. I also personally visited the Mathura Museum to extend the scope of this study so as to comprise the vast collection of sculptures and terracottas that has been brought together during the last hundred years. The Mathura Museum is one of the rare institutions, a veritable temple of the Goddess of Beauty, Śrī-Lakshmī, of which any nation may feel justifiably proud. The

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beautiful sculptures bring to our vision almost a cross-section of ancient Indian life, as it was lived during the glorious days of the great Kushāṇas and the Guptas, when the material culture, explored in these pages, was in its flourishing condition. The sculptured stones and the moulded clay figurines possess an eloquent appeal and they convey a meaning, the right understanding of which opens to the eye and mind a new world of cultural institutions and fashions, that interested both men and women in the most real manner in those past ages. During the course of these studies one is apt to realise that Mathura gives us a norm of ancient life and acquaints us with the patterns that were accepted as standard in distant centres both during the golden period of Mathura art and even afterwards. A detailed acquaintance with the Mathura school of sculpture has stood me in good stead, and I am convinced that whosoever spends his time in the study of this great school, will always be amply rewarded and enriched in mind and spirit.

Having completed a thorough-going examination of the Mathura sculpture, I took care to examine personally the rich material from Kauśāmbī now deposited in the Allahabad Museum. I was fortunate in getting an opportunity of personally visiting the Gwalior Museum and preparing sketches there to illustrate this work. Similarly I had the advantage of a personal study of the material exposed during the Rajghat excavations and now deposited in the Bharat Kala Bhavana, Banaras Hindu University.

I would like to mention in particular the archaeological material on which this work is primarily based.

Bharhut School :

The sculptures from Bharhut have been mainly exhibited in the Indian Museum, Calcutta and the Allahabad Museum. Major-General Cunningham's work entitled 'Stupa of Bharhut' (1879) was the earliest comprehensive volume on the subject. Later on in 1937 Dr. Barua published his 'Barhut' proposing new identifications of some of the scenes. The material in the

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Allahabad Museum has also been recently published by Dr. S. C. Kala (Bharhut Vedika, 1951).

Buddha-Gaya :

Only some pillars with cross-bars and coping-stones belonging to the original stone-railing round the temple of the Bodhi-tree have survived at Buddha-Gaya itself. The material has been adequately interpreted and published in respectable volumes entitled 'Mahabodhi' by Cunningham (1892), 'Gaya and Buddha-Gaya' by Dr. Barua (1934) and 'La Sculpture De Bodha Gaya' by Dr. Coomaraswamy (1935).

Sanchi :

The archaeological material of the Sanchi *stūpa* is all *in situ*, since the *stūpas* with their railings and gateways have been preserved to us, as they were, in a fairly good condition.

Two earlier works on the Sanchi monuments have proved helpful viz., Cunningham's 'Bhilsa Topes' (1854), and Maisey's 'Sanchi and Its Remains' (1892). But the greatest benefit I have derived has been from Marshall's 'Monuments of Sanchi', a magnificent production doing full justice to the glory of the Great *Stūpa*.

Mathura :

The sculptures of the Mathura School are mainly deposited in the museums at Mathura and Lucknow. Of the latter, the only account published up to now is Smith's 'Jain Stupa and Other Antiquities of Mathura' (1901). Dr. R. D. Banerji had prepared a manuscript catalogue of the antiquities of the Lucknow Museum, which I was lucky to consult when I held charge of the Archaeological Section of that Museum.

The material in the Mathura Museum has had better luck. It was systematically published by Dr. Vogel in his 'Catalogue of the Archaeological Museum at Mathura' in 1910. Dr. Vogel also subsequently published his great work on the Mathura school entitled 'La Sculpture De Mathura'. The Mathura Museum Catalogue has been recently revised and

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brought up-to-date by Dr. Agrawala and published in the *Journal of the U.P. Historical Society*[1]. I have made use of the above works in addition to the several articles published by both these scholars, but what I wish to stress particularly is the special contributions of Dr. Coomaraswamy in which Mathura art has figured prominently, e.g. his learned papers entitled 'Cities and City-gates', 'Palaces' and 'Bodhi-ghara' published in the *Eastern Art* (Vols. II, III, 1930-31).

Terracottas :

Terracottas form an important branch of the present study. Almost each ancient site in north India has produced during excavations or as stray finds a rich stock of clay figurines ; especially abundant have been the finds at Mathura, Kauśāmbī, Rajghat (Varanasi) and Pāṭaliputra, deposited respectively in the Museums at Mathura, Allahabad, Bharat Kala Bhavan, Banaras and Patna. The Lucknow Museum also has an assorted collection of terracottas from these four places and also from Sahet-Mahet. Ahichchhatrā in Bareilly District was also an important centre of terracotta manufacture and the rich stock of figurines from that place is now held by the National Museum at New Delhi.

In the early stages of Indian archaeological studies, clay figures did not receive the attention they merit, nor were they systematically described or even preserved in several cases. Dr. Coomaraswamy, however, as a true pioneer in this subject, published, for the first time, a basic study entitled 'Archaic Indian Terracottas' in '*Ipek*', 1920. He was soon followed by Dr. Agrawala who published an extensive study of the Mathura terracottas in the *Journal of the U. P. Historical Society*, IX, part II (1936). The material from Kosam has been published by Sri S. C. Kala in his book entitled 'Terracotta Figurines from Kauśāmbī' (Allahabad, 1950). The material from Rajghat, although very considerable, has only been noticed in a

[1] JUPHS., Vols. xxi, (1948) pp. 43-98., xxii (1949) pp. 102-210 ; xxiii (1950), pp. 35-147, xxiv (1951-52) pp. 1-160.

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couple of articles by Dr. Agrawala.[1] A detailed study, liberally illustrated, was published on the Ahichchhatrā clay figurines by the same scholar in *Ancient India*, No. 4 (1948). This study is unique in this respect that an exhaustive cultural commentary has been offered in it on the material aspects of life as revealed by those clay figurines, which is also our main approach in the present thesis.

Paintings :

The material of early Indian paintings for the period under review is restricted to the wall-paintings in Caves IX and X at Ajanta. In the Sita Bengi Caves in Sarguja there once were many good paintings on the walls of the rock-cut dramatic hall, but only a couple of specimens are now preserved.

Coins :

For the period that we are dealing with, the coins also supply some interesting details of costumes and ornaments specially the tribal coins and the coins of the Imperial Kushāṇas. I have utilized that material in this volume.

Interpretation :

In order to understand fully the significance of the material relating to costumes, ornaments, furniture, architecture, etc., as depicted in the monuments of art and sculpture a modern student must take help from ancient literary sources, Sanskṛit, Pālī and Prākṛit. By co-relating the literary descriptions with the realistic illustrations in art one almost discovers the right key to interpret the evidence as it might have been actually once understood. By pressing the traditional evidence into service, it is sometimes possible to offer a commentary on the carvings and figures that should have real claim to our acceptance as being nearest the truth. Apart from the benefit of this method to art, the literary terms themselves are liable to be better understood, if the material object, for which they

[1] JUPHS., xiv, Pt. 1, 1941; *Kalānidhi*, III, pp. 74-76.

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stood, is found illustrated in actual art specimens. I have tried in this work to extend this line of interpretation as far as possible. I should, however, express my deep indebtedness to Dr. Coomaraswamy, the great pioneer of this method of interpretation, whose writings abound in explaining the ancient terms with reference to their actual illustration in Indian art specimens. From this point of view, the present study, which has suggested definitive meanings of old terms, may claim to be a contribution to lexicographic material. I have been able to explain and identify in art such words as *cheiya-khamba, puḍhavī-silā-paṭṭa, āhachchapādaka* and *masāraka* types of *mañcha, āmalakavaṇṭaka-pīṭha,* different parts of umbrella, *sapatāka* and *nishpatāka dhvaja,* different parts of *ratha, hatthi-soṇḍika* and *tālavṛintaka* styles of wearing dhoti, *sūkarantaka* and *paṭṭika* styles of waist-band (*kāyabandhana*), *kaḍuchchuya, chaṅgerī, paḍalaga, samudgaka, pāsayaṭṭhi,* etc. A comprehensive list of such terms has been brought together in an Appendix at the end with precise reference to the literary sources where the words occur.

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CHAPTER II

BUILDINGS

Buildings will be studied under two heads—secular and religious.

Secular

City :

The most conspicuous parts of the city, as seen in sculpture, are the following :

1. Rampart (*pākāra*).
2. Moat (*parikhā*) full of water containing lotus buds.
3. Gates (*dvāra, gopura*) and gate-houses (*dvāra-koṭṭhaka*) constructed in the rampart with defence towers (*dvāra-aṭṭālaka*).
4. Highway (*rāja-magga*) leading to the city-gate which often had palatial buildings on both of its sides.
5. King's palace (*rāja-nivesana, pāsāda, harmya*, etc.) and other mansions.
6. Houses of the citizens (*geha*).
7. Different places of worship like *vajrāsana, chaṅkrama, chaitya-vṛiksha, chaitya-stambha, stūpa*, etc.
8. Granaries (*koṭṭhaka*).
9. Wells (*udapāna*), ponds (*taḷāka, pokkhariṇī*) and such other reservoirs of water. Though illustrated in sculpture, they are not seen in association with a ctiy, but on literary basis their existence is well proved.
10. Illustrations of floral shrubs and big trees like the mango, palm, etc., in the city[1] suggest existence of gardens and parks (*uyyāna, ārāma*).
11. Pastures of animals[2].

---

[1] Barua, *Barhut*, Fig. 40 ; Marshall, *Sanchi*, Pls. 34, 40.

[2] Marshall, *Sanchi*, Pl. 52 a.

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City-walls (*pākāra*) and moats (*parikhā*) :

These, being the part of the defence measures, will be discussed under Fortification in Chapter VIII.

City-gates (*nagara-dvāra*) :

The city of Kusinārā, as seen at Sanchi[1], had at least two main gates. Their total number might have been four, one in each direction, the plans of ancient cities being rectangular in shape.[2] The city-gate consisted of the following parts :

(i) High towers (*dvāra-aṭṭālaka, gopura-aṭṭālaka*) :

These are the forwardly projecting members of the gate-house (Fig. 1). They had one or many stories provided with gabled roof (*chhadana*), railings (*vedikā*) and pillars (*thambha*). Access to these different stories might have been provided by staircases not seen in the reliefs, but appearance of rectangular ventilators in the walls pre-supposes their existence.

(ii) Main part of the gate-house :

Joining the two stories stood the great hall (*sālā*) of the gate-house[3] (Fig. 1), which also had several stories, round roofs with finials (*ghaṭa, kalaśa*) and pillared verandahs with railings and cornices.

(iii) Mouth (*mukha*) :

Space between the projecting towers immediately in front of the great hall.

The upper part of the gate-house was either a one storied[4] or a two storied[5] building known as *harmya* and *uttamāgāra* respectively. The barrel-shaped roof above had gabled windows (*mahāvātapāna*) and was surmounted with finials.

---

[1] Marshall, *Sanchi*, Pl. 15.

[2] Coomaraswamy, *EIA.*, Cities and City-gates, pp. 211-12.

[3] Marshall, *Sanchi*, Pl, 15.

[4] Ibid.

[5] Ibid., Pl. 34 b.

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The actual gateway consisted of heavy door panels (*mahākapāṭa*)[1]. The upper part of these closed against the top of the archway (*toraṇa-śira*). The door-way was fairly high and could easily admit elephants with their riders.[2]

Some other types of the city gateways were as follows :—

(i) Similar to the gateway just described but without the two projecting towers[3] (Fig. 2).

(ii) Arched gateways with no towers (*dvāra-aṭṭālaka*) or *sālā* above.[4] The arch has spiral ends.

Palaces (*pāsāda*) :

A palace, in general, was composed of the following parts :

(i) Outer walls (*pākāra*) and outer gates (*bahidvāra koṭṭhaka*).

(ii) Courtyard (*rājāṅgaṇa*).

(iii) Palace proper (*rāja-nivesana, antepura, pāsāda,* etc.). It consisted of foundation (*vatthu*), floor and walls (*santhāra, bhitti*), railings (*vedikā*), pillars (*thambha*) roof (*chhadana*), brackets (*mukhavaṭṭi*), windows (*vātapāna*), stairs (*sopāna*), etc.

(i) Outer walls (*pākāra*) :

Like a city, a palace was also guarded on all sides by strong walls provided with gates. In some cases this wall took the shape of a railing[5] (Fig. 3).

The main gate of a palace had usually an ogee arch on it[6] (Fig. 4). Its sides and the circular portion above, were decorated with several designs. The best example of such a gateway is seen on an ivory plaque from Begram[7] (Fig. 69).

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[1] Marshall, *Sanchi*, Pl. 15.

[2] Ibid. Pl. 18. a.

[3] Ibid., Pl. 15. These gateways were sometimes decorated with garlands suspended from their middle portion. Comp.—ऋज्वायतां च मुखतोरण-लोलमालाम्—स्वप्नवासवदत्तम्, V. 3.

[4] Ibid., Pls. 16, 40.

[5] Barua, *Barhut*, Fig. 17d, 41.

[6] Lucknow Museum, antiquity No. B. 84.

[7] J. Hackin, *Recherches Archeologiques a Begram*, Paris, 1930, Fig. 227.

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Illustrations from Bharhut[1] and Mathura[2] show that a horseman could easily pass through these gates.

(ii) Railings (*vedikā*) :

Not only that the palaces and their various parts had railings around them, but also all the places of religious importance like a *stūpa*, Bodhi-tree, *vajrāsana*, etc., were properly railed on all sides. The general pattern of these railings had the following parts (Fig. 5) :

1. Base (*ṇimmā*).
2. Pillars (*khambha*).
3. Cross-bars (*sūchi, suī*).
4. Groove for the cross-bar (*suī-mukha*).
5. Side of the pillar (*khambha-bāhā*).
6. Hollow portion between the bars (*suī-puḍantara*).
7. Coping-stone (*ushṇīsha*).
8. Joints (*sandhi*).
9. Supports on the two sides (*avalambana-bāhāo*).

All of these parts were often decorated with a number of designs like lotus flowers, scroll work, human figures, animal carvings, mythical animals or scenes from the Jātakas, etc. The Rāyapaseṇiya Sutta[3] gives a detailed account of these various decorative motifs. Of them the following are seen in the sculptures :

(i) 'Woman and tree motif' (*līlaṭṭhiya sālabhañjikā*) :

This motif is often seen in early Indian art[4]. According to the Jaina Canons these figures were nicely coloured[5].

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[1] Barua, *Barhut*, Fig. 41.

[2] Lucknow Museum, antiquity No. B. 84.

[3] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 30, p. 78 ; kaṇḍikā 119, p. 206.

[4] Barua, *Barhut*, Figs. 73, 75, 76 ; Marshall, *Sanchi*, Pls. 39, 43, 44 ; Smith, *Jain Stupa*, Pls. 34, 35.

[5] Motichandra, Architectural Data in Jain Canonical Literature, *JUPHS*, XXII, p. 78.

"These figures were narrow waisted, with large firm breasts, red eyes and black hair curly at point and reclined against the *aśoka* tree holding its branch in their left hand. They wore coloured garments and garlands".

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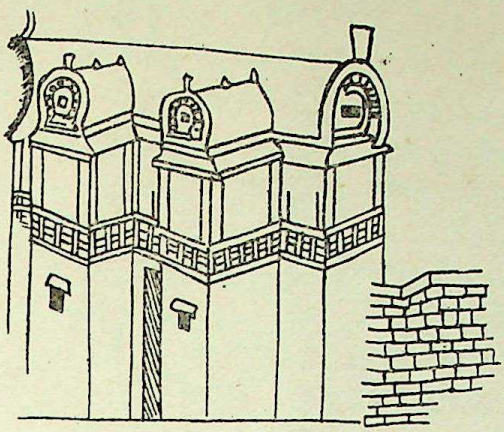


Fig. 1

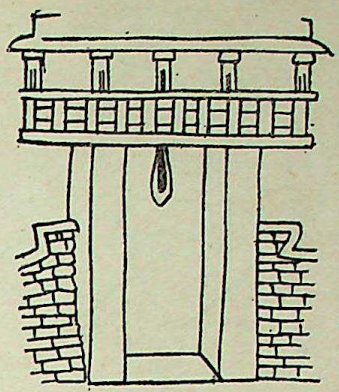


Fig. 2

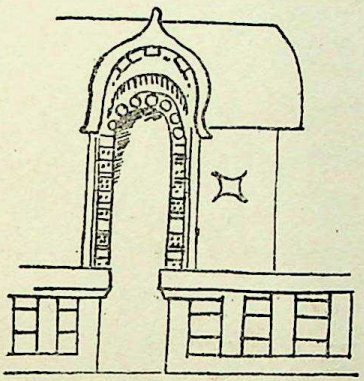
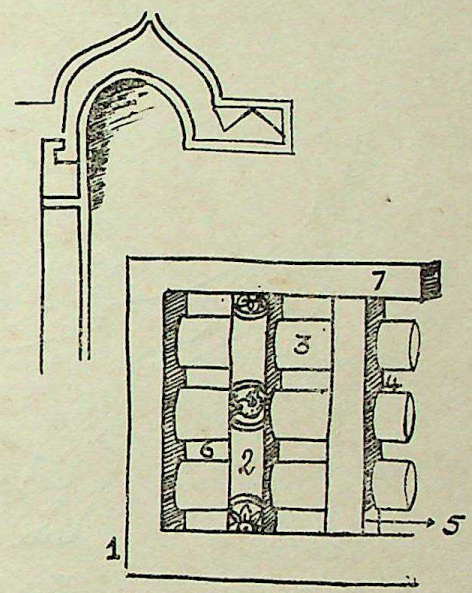


Fig. 3



Figs. 4, 5

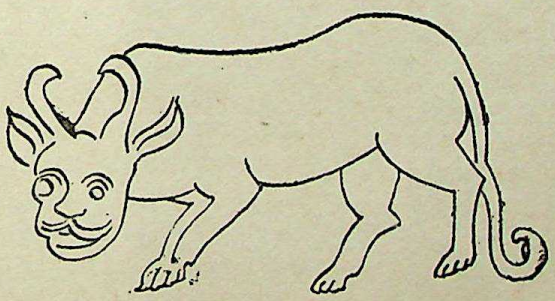


Fig. 6

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Fig. 7

Fig. 8

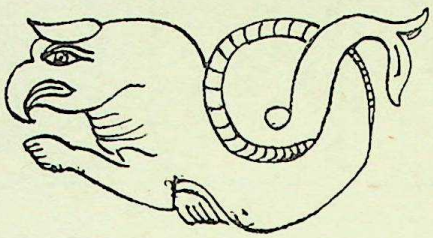

Fig. 9

Figs. 10, 11

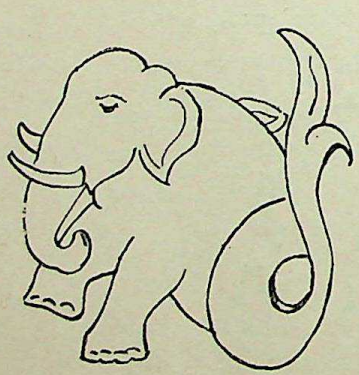

Fig. 12

Fig. 13

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(ii) Fabulous animals (*ihāmṛiga*) :

These include bull-horse (*usabha-turaga*), man-crocodile (*nara-magara*), winged serpents (*vihaga-vālaga*), harpies (*kinnara*), etc. The Mathura cross-bars illustrate a number of such animals like human faced bull[1] (Fig. 6), crocodile with human face but with horns and claws[2] (Fig. 7), a fish-tailed deer or ram[3] (Fig. 8), crocodile with claws and parrot-like beak[4] (Fig. 9), animals with the face of a crocodile[5] (Fig. 10), lion with elephantine trunk[6] (Fig. 11), fishtailed elephant[7] (Fig. 12), winged quadruped[8] (Fig. 13), human faced frog[9] (Fig. 14), etc.

The harpies (*kinnara*) are seen at Sanchi[10], and a pair of *vidyā-dhara* (*vijjāhara jamala*) at Barhut[11].

(iii) Animals :

The figures of the following animals are generally seen as decorative motifs :

A. Deer (*ruru*)[12].

B. Another kind of deer (*śarabha*)[13] (Fig. 15).

C. Elephant (*kuñjara*).

It is seen in several poses such as carrying lotus creeper[14], carrying a king on back[15] (Fig. 17), walking[16] and so on.

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[1] Lucknow Museum, antiquity No. J. 510.
[2] ,, ,, ,, ,, J. 330.
[3] ,, ,, ,, ,, B. 30.
[4] ,, ,, ,, ,, J. 353.
[5, 6] ,, ,, ,, ,, J. 517.
[7] ,, ,, ,, ,, J. 427.
[8] ,, ,, ,, ,, J. 410.
[9] ,, ,, ,, ,, 48.194.
[10] Marshall, *Sanchi*, Pls. 75/7b, 90/82a.
[11] Barua, *Barhut*, Pl. 30, Fig. 23.
[12] Smith, *Jain Stupa*, Pl. 75 Figs. 1, 5.
[13] Lucknow Museum, antiquity No. J. 510.
[14] Marshall, *Sanchi*, Pls. 74/4a, 77/15b.
[15] Marshall, *Sanchi*, Pl. 84/52b ; Vogel, *Mathura*, Pl. 13b.
[16] Marshall, *Sanchi*, Pl. 77/16b.

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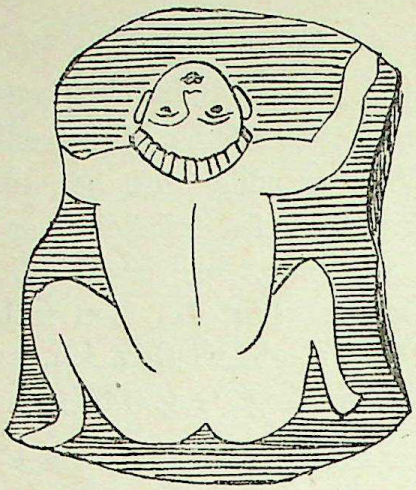

Fig. 14

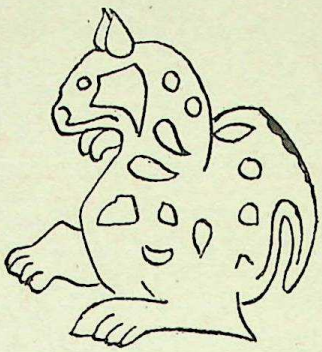

Fig. 16

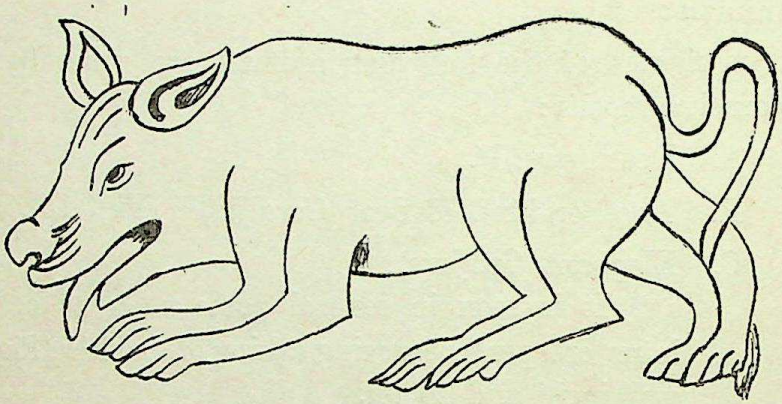

Fig. 15.

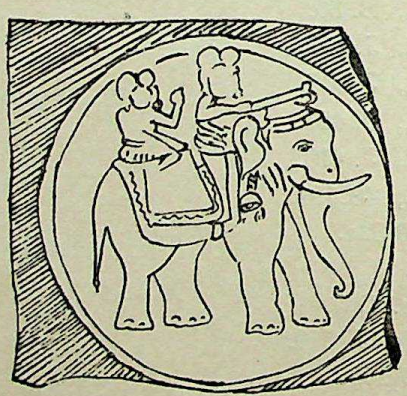

Fig. 17

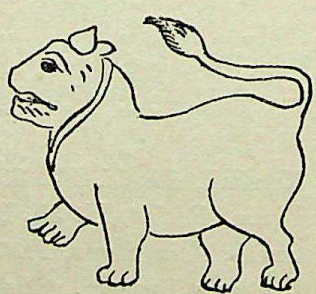

Fig. 18

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D. Lion killing an elephant[1], carrying away a deer[2] or simply in sitting or standing[3] (Fig. 18) poses.
E. Bulls walking or sitting.[4]
F. Boars[5].
G. Rhinoceros[6] etc.

(iv) Birds (*vihaga*)

Of them standing[7] (Fig. 19) or fighting swans[8] (*hamsa*), parrots[9] (*śuka*), dancing peacocks[10] (*mayūra*), *garuḍa* fighting with a *nāga*[11] are noteworthy.

(v) Other creatures

Serpents are seen either independently in coiled posture[12] or as carrying female figures over their heads[13]. Crocodiles also appear either independently[14], (Fig. 20), swallowing small fish[15], or chasing them[16].

(vi) Scroll work (*vaṇa-laya, vana-latā*)[17].

(vii) Lotus creeper (*paum-laya, padma-latā*)[18]

(viii) Creepers on which ornaments are shown hanging[19].

---

[1] Marshall, *Sanchi*, Pl. 78/24b.
[2] Marshall, *Sanchi*, Pl. 75/8a.
[3] Smith, *Jain Stupa*, Pl. 76 Fig. 2.
[4] Smith, *Jain Stupa*, Pl. 75 Fig. 3.
[5] Marshall, *Sanchi*, Pl. 90/86a ; Smith, *Jain Stupa*, Pl. 79 Fig. 2.
[6] Smith, *Jain Stupa*, Pl. 80 Fig. 3.
[7] Barua, *Barhut*, Pl. 32 Fig. 25 ; Smith, *Jain Stupa*, Pl. 74 Fig. 3.
[8] Marshall, *Sanchi*, Pls. 86/66c, 90/84a.
[9] Barua, *Barhut*, Pl. 26 Fig. 21-24.
[10] Barua, *Barhut*, Pl. 33 Fig. 25 ; Marshall, *Sanchi*, Pl. 76/10b.
[11] Smith, *Jain Stupa*, Pl. 25 Fig. 1.
[12] Marshall, *Sanchi*, Pl. 80/32a.
[13] Barua, *Barhut*, Fig. 26.
[14] Allahabad Museum, antiquity No. AC/2965 ; Lucknow Museum No. J. 409
[15] Barua, *Barhut*, Pl. 33 Fig. 25.
[16] Smith, *Jain Stupa*, Pl. 42 Figs. 1, 3.
[17] Barua, *Barhut*, Pl. 34, Fig. 25 ; Smith, *Jain Stupa*, Pls. 22, 24.
[18] Barua, *Barhut*, Pl. 32, Fig. 25 ; Pl. 34 Fig. 25 ; Marshall, *Sanchi*, Pl. 83/49 a, b ; Smith, *Jain Stupa*, Pls. 13, 26, 59.
[19] Marshall, *Sanchi*, Pl. 37 ; Barua, *Barhut*, Figs. 9, 9c, 10.

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Fig. 19

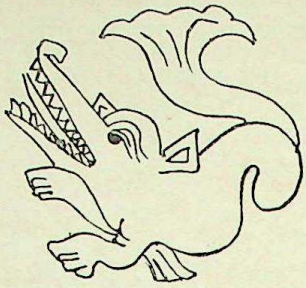

Fig. 20

Fig. 21

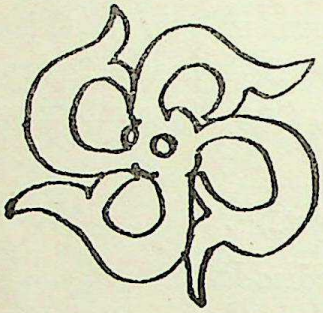

Fig. 22

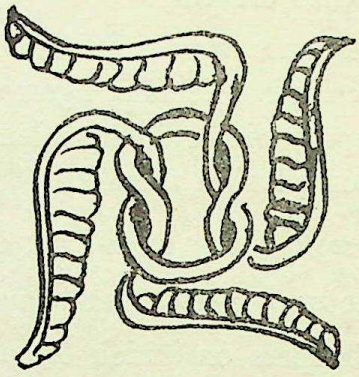

Fig. 23

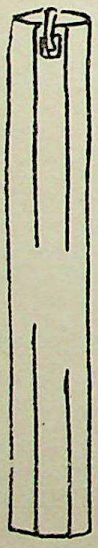

Fig. 24

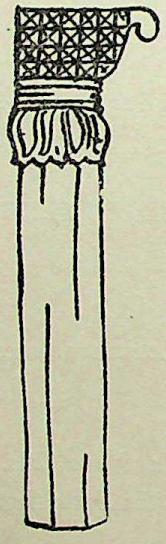

Fig. 25

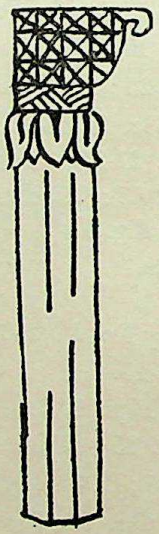

Fig. 26

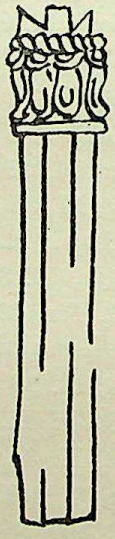

Fig. 27

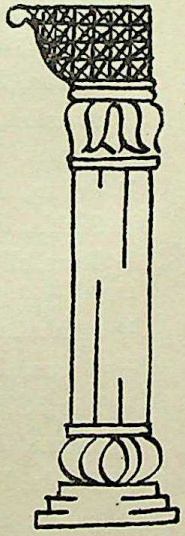

Fig 28.

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Existence of such trees, of course in heaven, has been mentioned by Aśvaghosha[1].

(ix) Lotus flowers of different varieties[2].

(x) Cross with turned ends (*svastika, sotthiya*). This auspicious symbol is seen in several forms[3] (Figs. 21-23).

(xi) A chain of bells (*ghaṇṭāvalī*), a common motif seen at Bharhut[4] and Mathura[5].

III. Pillars (*thambha*)

These were the main supports for the roof. They can be grouped under the following varieties :

Śuṅga types—

(i) Straight octagonal columns without ornamentation[6] (Fig. 24).

(ii) Similar, but with vase capital—so called bell capital, abacus, and brackets above[7] (Figs. 25, 26, 27).

(iii) As above but with globular base shaped like a ribbed *āmalaka* and placed on a stepped platform[8] (Fig. 28).

(iv) Plain octagonal shaft with vase capital, abacus and a pair of couchant winged horses above[9] (Fig. 29). The Rāmāyaṇa[10] also refers to pillars with fabulous animals (*īhāmṛiga*) on them.

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[1] *Saundarānanda* X. 23. Also cmp. Vāyu Purāṇa, II. 35.43-44.

[2] "The Rāyapaseṇiya Sutta (Kaṇḍikā 119 p. 206) gives a full list of different lotus flowers to be carved as *uppla, pauma, ṇaliṇa, subhaga, sogandhiya, puṇḍariya, mahāpuṇḍariya, sayavatta, sahassa vatta*". Also cmp. *Rāmāyaṇa*, Sundara., 4. 7. "*padma-svastika-sansthitaiḥ*".

[3] Allahabad Museum, antiquity No. AC/2909 ; Smith, *Jain Stupa*, Pls. 8, 11.

[4] Barua, *Barhut*, Figs. 8, 9, 10.

[5] Smith, *Jain Stupa*, Pls. 77, 80, 81, 82.

[6] Barua, *Barhut*, Fig. 52.

[7] Barua, *Barhut*, Fig. 33.

[8] Barua, *Barhut* Fig. 53.

[9] Marshall, *Sanchi*, Pl. 49.

[10] *Rāmāyaṇa*, Sundara,. 9. 13.

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(v) The shaft is hexagonal near the base but octagonal after a certain height. The inverted vase capital, abacus and animals are as above, but there appear two additional brackets, joining the vase and the seat of the animals[1] (Fig. 30).

(vi) The shaft is throughout octagonal with globular base (*kumbha*). The capital is as above, but instead of horses there apears a pair of seated bulls[2] (Fig. 31).

(vii) Octagonal shaft with base shaped like a vase embossed with lotus petal design[3] (Fig. 32).

(viii) Octagonal shaft with vase capital and a pair of elephants above[4] (Fig. 33).

(ix) Octagonal shaft with vase-like base on a raised platform ; vase capital, abacus, and a horse figure above. The pillar is further crowned with an inverted stepped platform[5] (Fig. 34). The Mathura sculptures also have a similar specimen without the animal figure[6] (Fig. 35).

(x) At Amaravati the pillars are mostly round with vase capitals, and inverted stepped platforms appearing like inverted triangles[7] (Fig. 36).

Kushāṇa types—

Pillars of this period in general are bulkier than the Śuṅga columns. They are of the following varieties :

(i) Octagonal shaft with concave sides tapering towards the top with vase-like base, *āmalaka* capital, surmounted with winged lions and curved brackets supporting the roof[8] (Fig. 37).

---

[1] Marshall, *Sanchi*, Pl. 24.
[2] Marshall, *Sanchi*, Pl. 12.
[3] Marshall, *Sanchi*, Pl. 18
[4] Marshall, *Sanchi*, Pl. 49.
[5] Marshall, *Sanchi*, Pl. 79/27, a, b.
[6] Lucknow Museum, antiquity No. J. 268.
[7] Sivaramamurti, *Amaravati*, Pl. 25, Fig. 2.
[8] Smith, *Jain Stupa*, Pl. 7.

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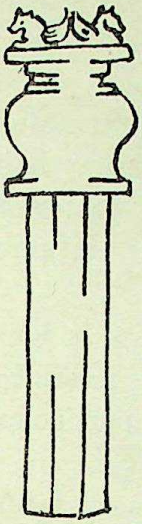

Fig. 29

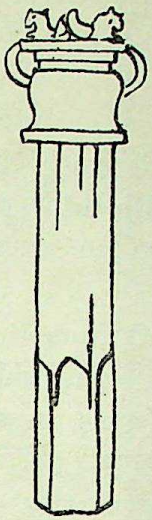

Fig. 30

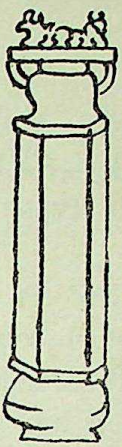

Fig. 31

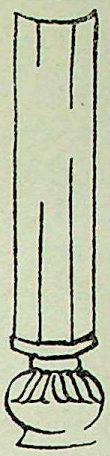

Fig. 32

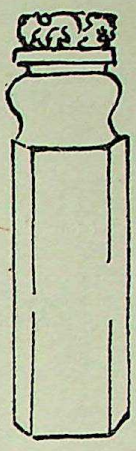

Fig. 33

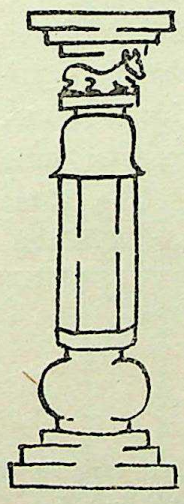

Fig. 34

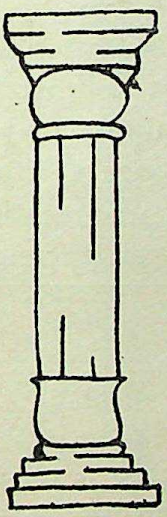

Fig. 35

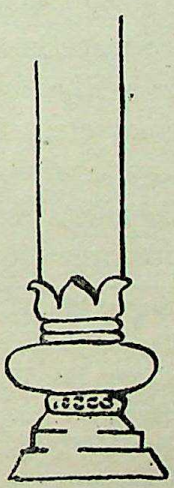

Fig. 36

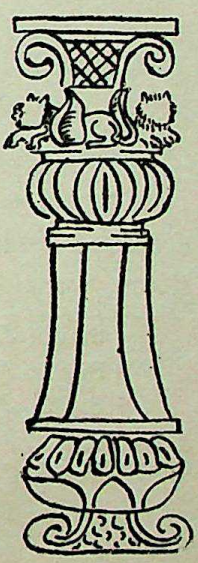

Fig. 37

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(ii) As above but with straight shaft[1] (Figs. 38, 39).

(iii) As above with vase-like base placed on stepped platform[2] (Fig. 40).

(iv) Octagonal shaft with *āmalaka* capital surmounted with a slab bearing floral designs. The lower half of the shaft is decorated with lotus petal patterns[3] (Fig. 41). This type is often seen in Mathura sculpture.

(v) Nearly one third of the shaft from the base is four sided; above it becomes eight sided. *Āmalaka* capitals, winged animals—(rams in this particular case) and brackets are as usual[4] (Fig. 42).

(vi) Straight round shaft decorated with creepers, lotus flowers and *garuḍa* birds. Above, vase capital with couchant lions and brackets bearing honeysuckle designs[5] (Fig. 43).

Construction of the palaces—

The ground floor of a palace was mainly a pillared structure (*sthūṇāvabandha*). These pillars, resting on strong brick platforms, supported the upper structure (*uparipāsāda*). Similarly weight of each storey above, was supported by pillars. The upper most storey (*uttamāgāra*) was a brick structure and did not support any weight (Figs. 48, 49).

Palaces were sometimes named after the number of the storeys (*bhūmi, tala, niyyūha*) they had, as *eka-bhūmika, dvi-bhūmika, tri-bhūmika* etc. In sculpture palaces having one, two or three storeys are seen, though in literature even nine storeyed (*nava-bhūmika*) palaces are mentioned. The three floors were respectively known as ground floor (*āditala*),

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[1] Smith, *Jain Stupa*, Pls. 11, 45.

[2] Smith, *Jain Stupa*, Pl. 12.

[3] Smith, *Jain Stupa*, Pls. 17, 32.

[4] Smith, *Jain Stupa*, Pl. 28.

[5] Vogel, *Catalogue MM.*, Pl. 2.

Note—For comparative study some of the important varieties of pillars seen in the *Gandhāra* art are illustrated in Figures 44 to 47.

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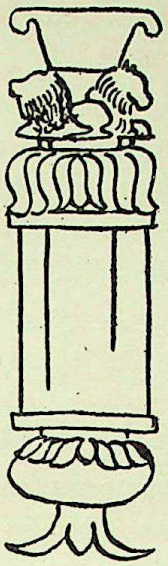

Fig. 38

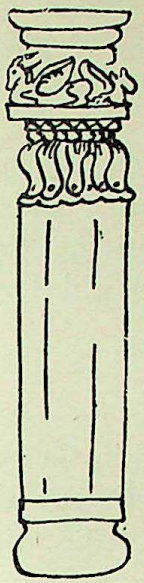

Fig. 39

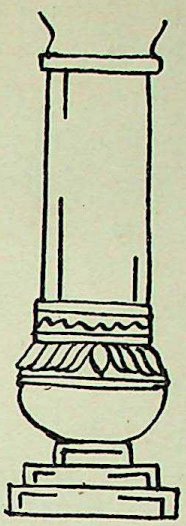

Fig. 40

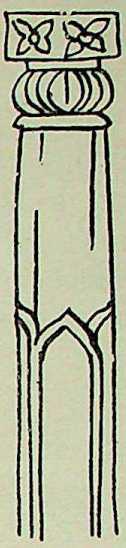

Fig. 41

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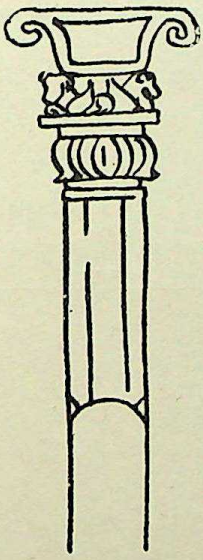

Fig 42

Fig. 43

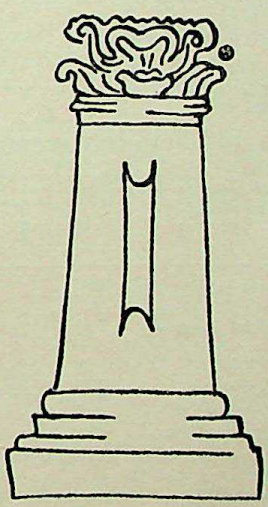

Fig.44

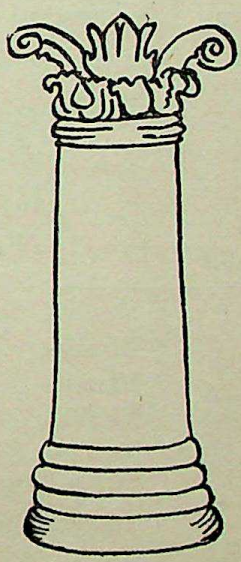

Fig. 45

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mezzanine floor (*ardha-tala*), and third floor (*tritala*). The upper storeys were usually provided with railed balconies, commanding the outward view. The uppermost storey had big roofed halls with open space in front[1] (Figs. 48, 49). In this particular instance at Sanchi (Fig. 50) just to the right of the open space appears a small room with pointed battlements. Sometimes the upper storey had roofed halls on three sides and open quadrangle in the centre[2] (Fig. 49), which at times could be used for sleeping purposes[3] (Fig. 51).

Windows (*vātapāna*)—

Some of the windows, seen in the Śuṅga sculptures, are merely ventilators (Fig. 52), sometimes with dripstones (*vātapānabhisikā*) on them[4] (Fig. 53). Big windows seen in the illustrations of palaces, had ogee arches on them. Only the small central portion of the arch formed the window proper, which was either semicircular or rectangular in shape, often provided with some sort of lattice work[5] (Figs. 54-57). Rectangular window without any arch is seen only in one case at Sanchi[6]. It is provided with horizontal and vertical bars (Fig. 51).

In the Vinaya Piṭaka[7] mention is made of three types of windows, of which only the following two can fortunately be identified in sculpture—

(i) *Vedikā vātapāna*—Window with railing pattern[8] (Fig. 58).

(ii) *Jāla vātapāna*—Window with grille pattern[9] (Fig. 59).

The grille was carved in the frame itself and could not be opened at will. Windows provided with shutters

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[1] Marshall, *Sanchi*, Pls. 40, 49.
[2] Marshall, *Sanchi*, Pl. 49.
[3] Marshall, *Sanchi*, Pl. 50.
[4] Marshall, *Sanchi*, Pls. 15, 49.
[5] Marshall, *Sanchi*, Pls. 34, 49, 61.
[6] Marshall, *Sanchi*, Pl. 50.
[7] *Vinaya Piṭaka*, Chulla., VI. 2.2.
[8] Smith, *Jain Stupa*, Pl. 41, Fig. 1.
[9] Smith, *Jain Stupa*, Pl. 41, Figs. 2, 3.

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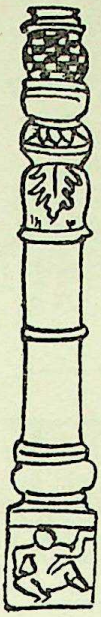

Fig. 46

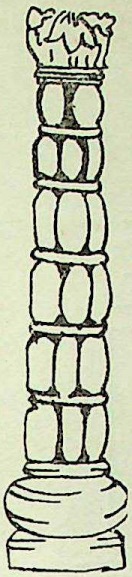

Fig. 47

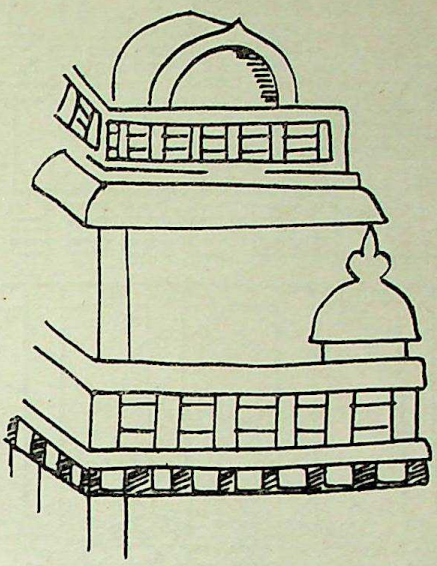

Fig. 48

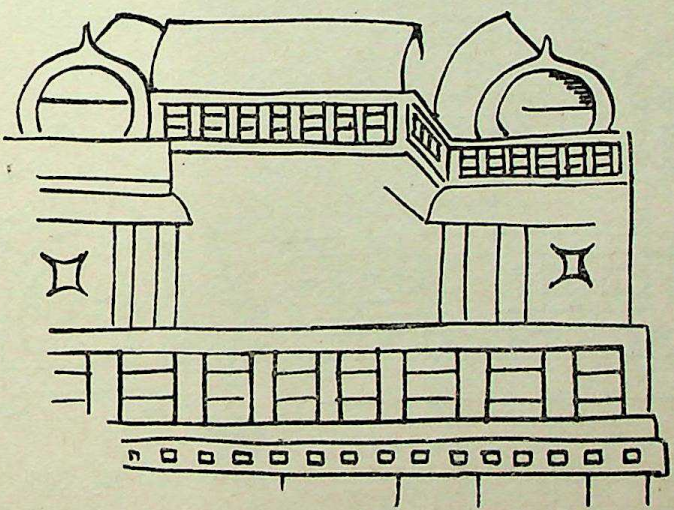

Fig. 49

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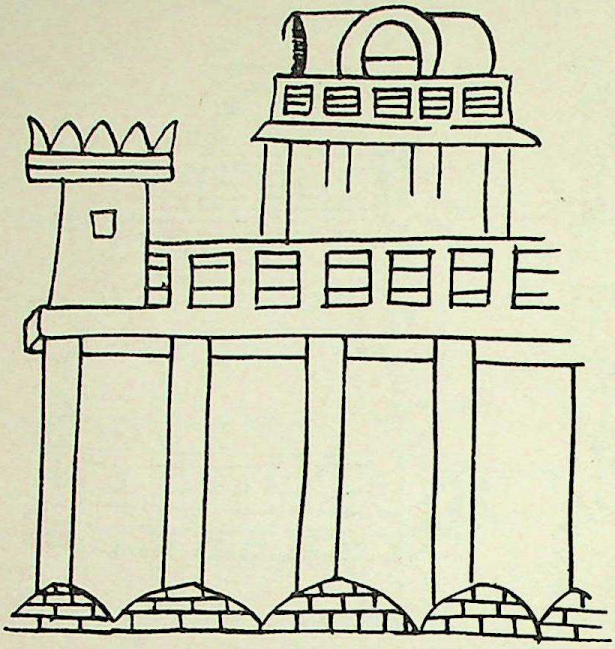

Fig. 50

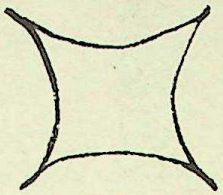

Fig. 52

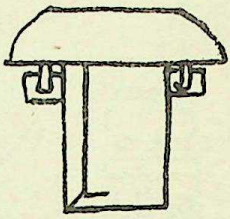

Fig. 53

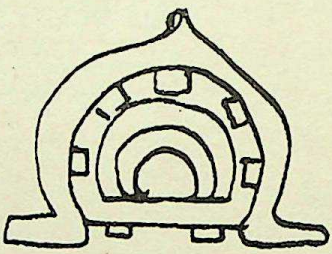

Fig. 54

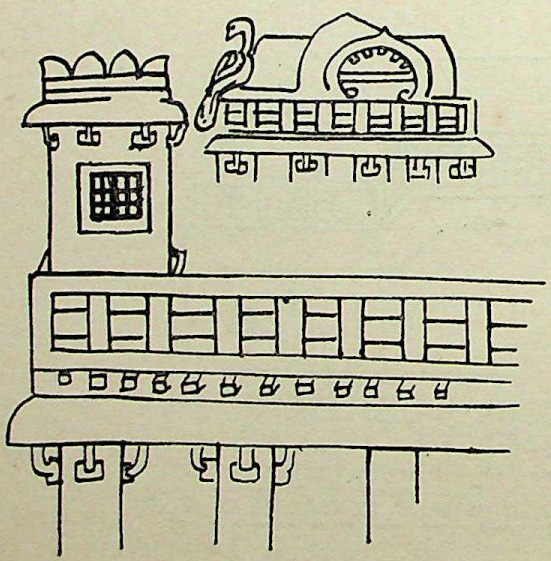

Fig 51

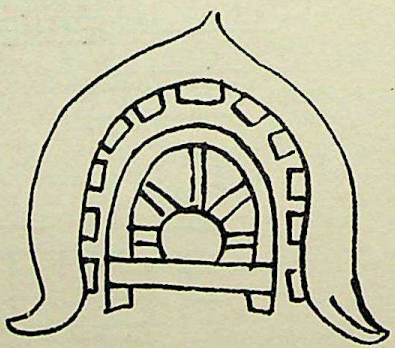

Fig. 55

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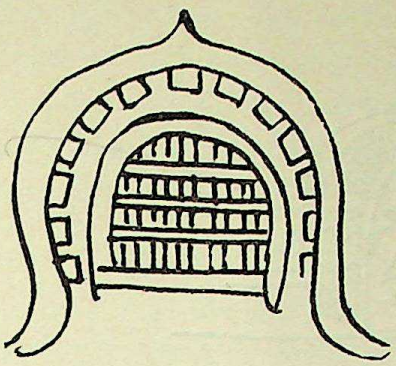

Fig. 56

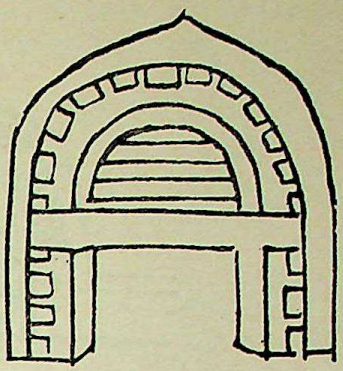

Fig. 57

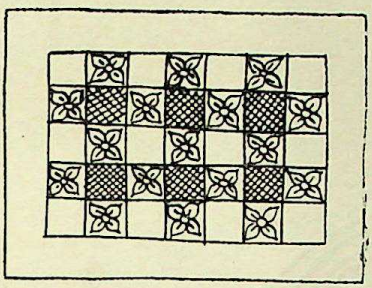

Fig. 58

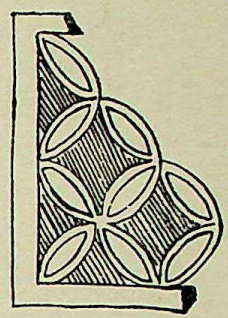

Fig 59

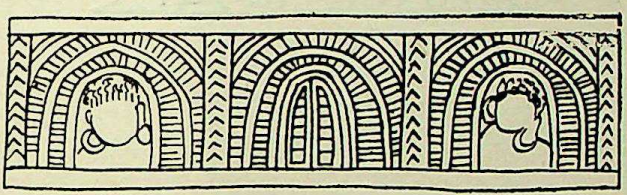

Fig. 60

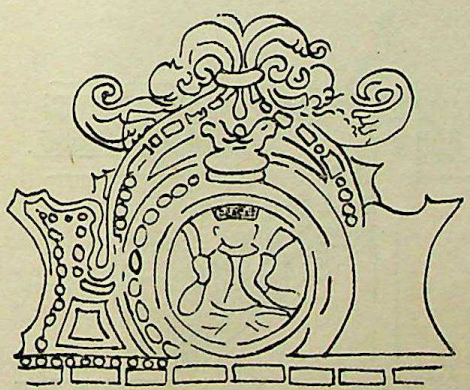

Fig. 61

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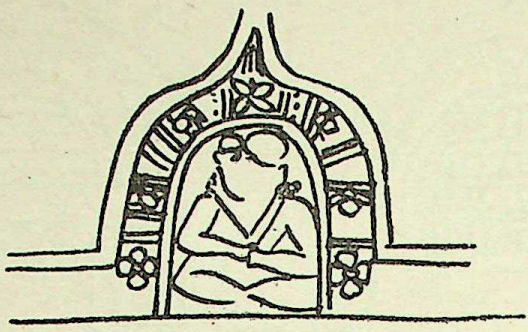

Fig. 62

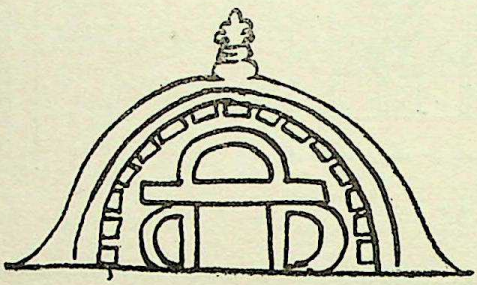

Fig. 63

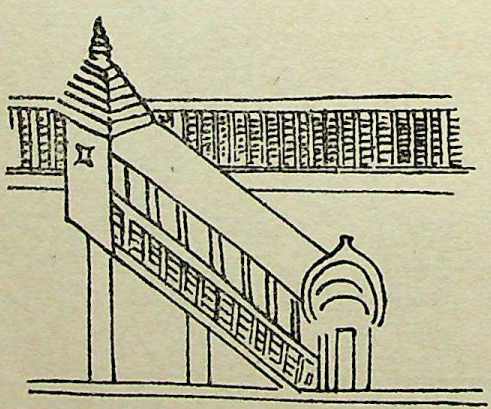

Fig. 64

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(*sihapañjara*) are also seen. These shutters were made like door-leaves but perforated in different styles[1] (Fig. 60).

Blind windows, bearing different patterns, but serving chiefly the purpose of decoration, were often carved in the upper portions of the buildings[2] (Figs. 61, 62., 63).

Staircase (*sopāna*)—

Buildings having more than one storey were provided with staircases, the best example of which is illustrated in a Mathura sculpture[3]. It is a covered passage with pillars and railings on both sides (Fig. 64).

Residential Quarters—

These were usually one storied buildings provided with either barrel-shaped or angular roofs with or without finials (Figs. 65, 66). In these houses small ventilators (Figs. 52, 66) are often seen. They had doors both of simple and decorated types (Figs. 67-69). Some of the houses had high plinths and were provided with footsteps to reach the entrance porch[4]. The latter, which was sometimes used for dancing or musical performances, had tiled roof supported on pillars[5] (Fig. 70).

These houses were built on three sides of an open courtyard (Fig. 66), which accommodated a common granary as shown in the illustrations of *Sasa, Kapota* and *Gahapati Jātaka* at Bharhut[6] (Fig. 71).

Huts (*kuṭī, parṇa-śālā*)—

Huts were made of bamboo trellis with domed roofs often covered with grass or leaves (Figs. 72-75) and surmounted with finials. They do not appear to have been provided with windows.

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1 Coomarswamy, *EIA.*, Palaces, Fig. 23.

2 Smith, *Jain Stupa*, Pl. 31, Fig. 1.

3 Vogel, *Catalogue, MM.*, Pl. 20.

4 Lucknow Museum, antiquity No. J. 268.

5 Lucknow Museum, antiquity No. J. 354.

6 Kala, Bharhut Sculptures in the Allahabad Museum, *JUPHS.*, XVIII, p. 92 ; Barua, *Barhut*, Figs.94, 102.

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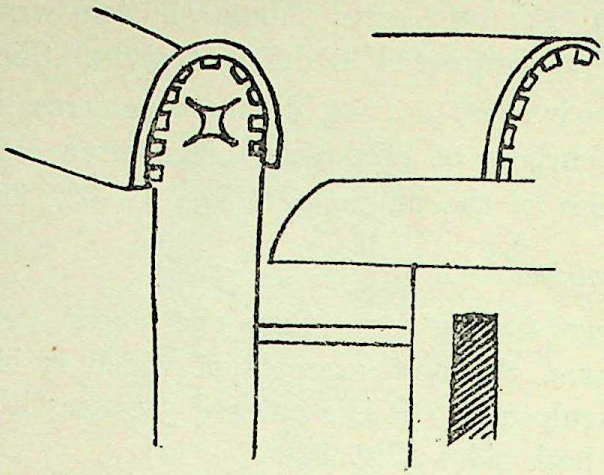

Fig. 65

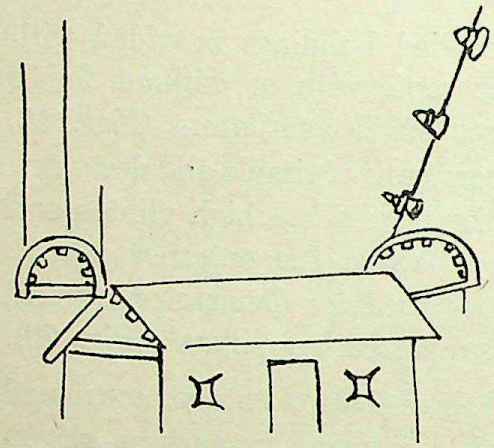

Fig. 66

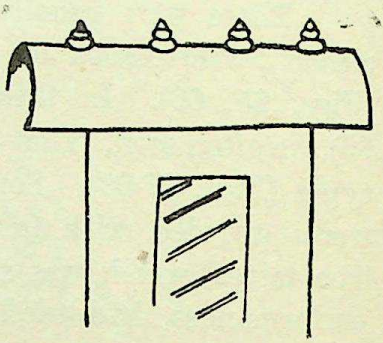

Fig. 67

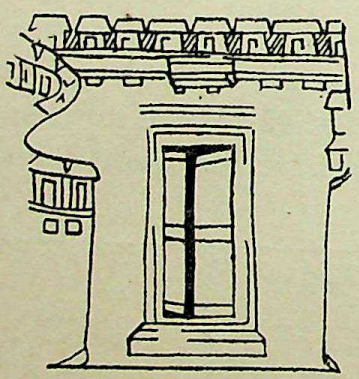

Fig. 68

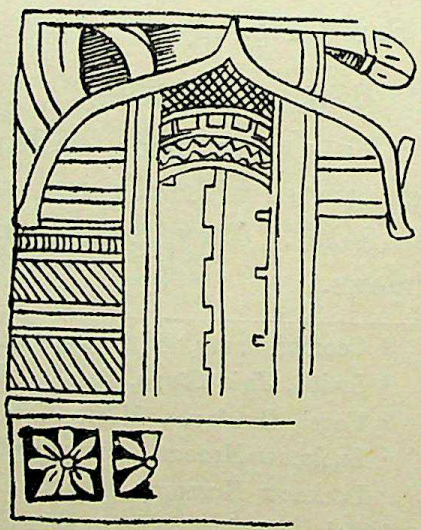

Fig. 69

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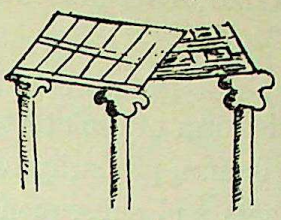

Fig. 70

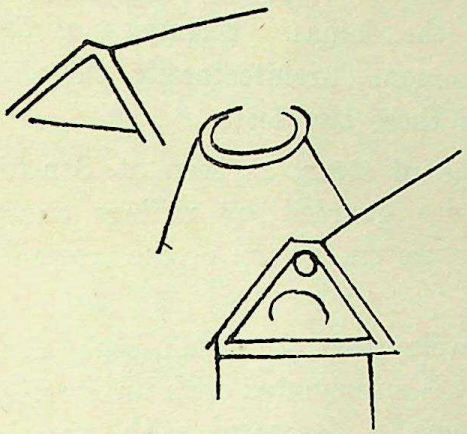

Fig. 71

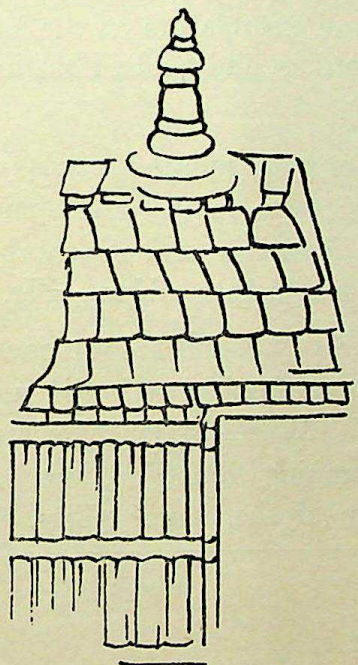

Fig. 72

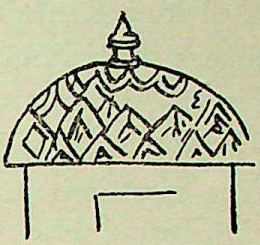

Fig. 73

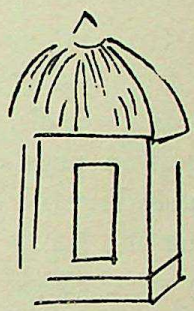

Fig. 74

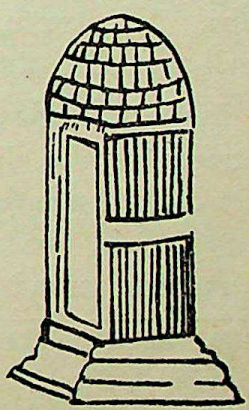

Fig. 75

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Religious Buildings

Stūpa—

The *stūpa* was a solid structure of bricks or stone, often of enormous size. This form of architecture was used both by the Buddhists and the Jainas, primarily to enshrine the material remains of their prophets and subsequently as votive objects. Illustrations of the Jaina *stūpa* are seen in the sculptures unearthed from Kankali Tila, Mathura, where originally stood the famous *Vodva Stūpa* of the Jainas. Examples of the Buddhist *stūpa* are very common. Architecturally there is no difference in the *stūpas* of these two sects.

The most primitive type of *stūpa*, as seen at Sanchi[1] (Fig. 76), was a brick structure guarded by railings on all sides. It has no square structure on the top or the crowning parasols.

In the next stage of development the dome (*aṇḍa*) rises straight from the ground, but is surmounted with an *harmikā* and three parasols. The dome is decorated with wreaths hanging from pegs (*nāgadanta*)[2] (Fig. 77). In some cases a railing guarding the base, a sort of entablature on the *harmikā* consisting of a heavy corbelled cornice, and pointed battlements are also seen[3] (Figs. 78, 79, 80).

Addition of a drum on one or more square terraces (*medhī*) at the basement marks the third stage in the development of a *stūpa*. In between the cube (*harmikā*) and its entablature a small room-like structure is also further added[4] (Fig. 81).

In the next stage the *stūpa* gets its complete form consisting of terraces (*medhī*), drum and dome (*aṇḍa*), series of parasols (*chhatrāvalī*) banners (*dhvaja*), etc. As seen at Sanchi, sometimes the *stūpa* had two railings running round it, one at the base and the second on the top of the drum[5] (Figs. 82-83).

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[1] Marshall, *Sanchi*, Pl. 52.

[2] Marshall, *Sanchi*, Pl. 33.

[3] Marshall, *Sanchi*, Pls. 12, 41, 62.

[4] Barua, *Barhut*, Fig. 54.

[5] Marshall, *Sanchi*, Pl. 11 ; Smith, *Jain Stūpa*, Pl. 17.

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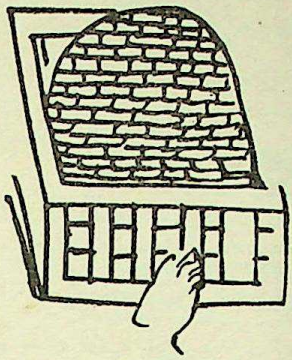

Fsg. 76

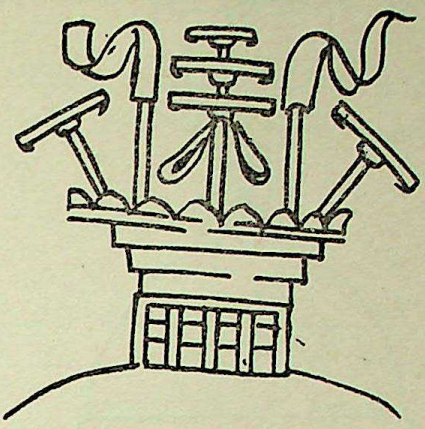

Fig. 79

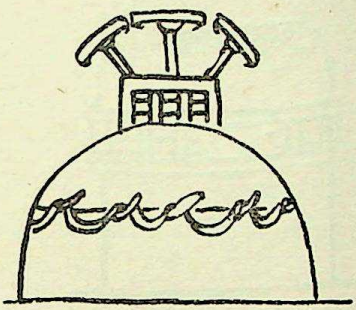

Fig. 77

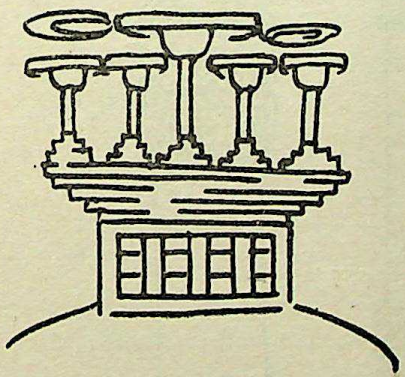

Fig. 78

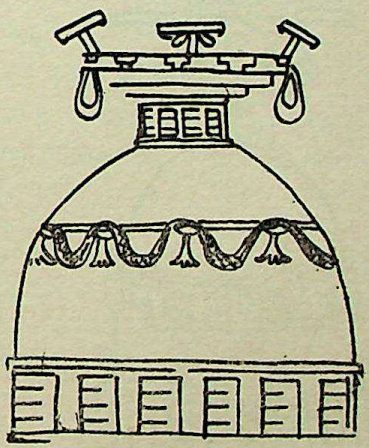

Fig. 80

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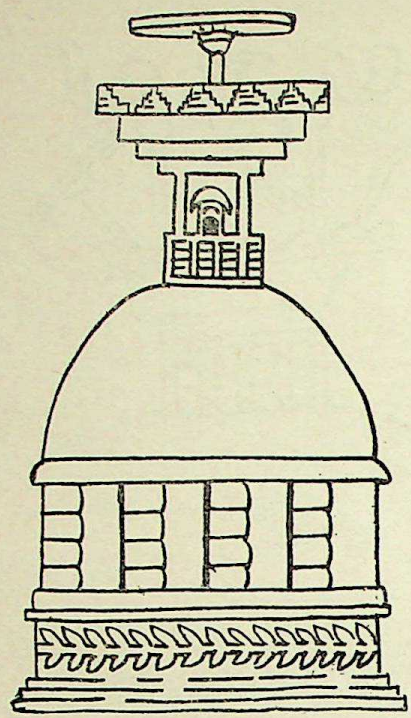

Fig. 81

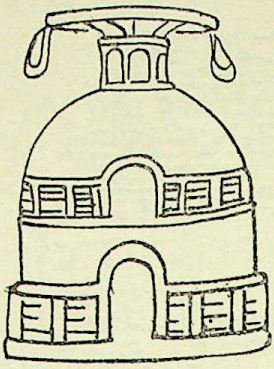

Fig. 83

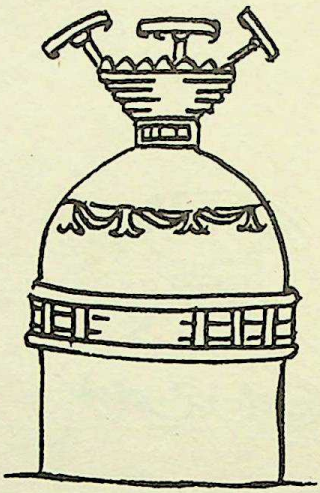

Fig. 84

Fig. 82

Fig. 85

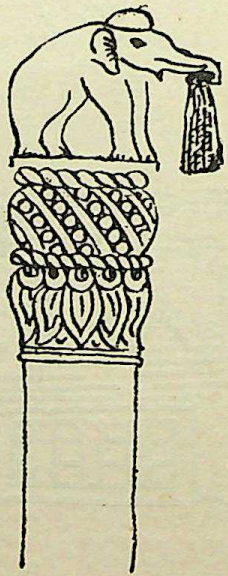

Fig. 86

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Besides, there are seen the *harmikā*, its entablature, three umbrellas, flags, garlands, etc. The *pradakshiṇā mārga* at the base is again guarded by railing provided with a *toraṇa* gateway, a feature which is actually seen with certain changes at Bharhut, Sanchi and Mathura.

Decorations of a *stūpa* :—

(i) Umbrellas (*chhatrāvalī*)—

The number of parasols varied from one to five. They were posted either, side by side[2], one above the other[3], or both ways[1] (Figs. 78, 79, 84). In the post-Kushāṇa period, of course, only the second style continued. They were further decorated with garlands.

(ii) Dome—

Usually it appears with long wreath (*mālā*) hanging from pegs (*nāgadanta, makaradanta*) decorated with different flowers[4] (Fig. 80). Sometimes along with *mālā* and *makaradanta*, the green shrubs or *latā* would also decorate the dome. In the Vinaya Texts, however, all these patterns have been mentioned as decorative motifs[5].

(iii) Drum—

In earlier examples this portion was either plain, or was decorated with creepers (*latā*) or impressions of palm (*pañchāṇgulitala*)[6]. In the Kushāṇa age the drum gradually underwent a change in its decorations. Along the tip of it often runs a border showing garland bearers ; and at its cardinal points there are niches containing seated figures of the Buddha[7]. In other cases, the reliefs on the drum portray important scenes of Buddha's life[8].

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[1] Marshall, *Sanchi*, Pls. 12, 32, 33.

[2] Marshall, *Sanchi*, Pl. 41.

[3] Marshall, *Sanchi*, Pl. 41.

[4] Barua, *Barhut*, Fig. 55 ; Pl. 30 Fig. 25 ; Marshall, *Sanchi*, Pl. 62.

[5] *Vinaya Piṭaka*, Chulla., VI. 3.2.

[6] Barua, *Barhut*, Fig. 55.

[7] Vogel, *Catalogue MM.*, p. 166, antiquity No. N.1.

[8] Smith, *Jain Stupa*, Pls. 105, 106, 107.

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(iv) Railings (*vedikā*) and gateways (*toraṇa*)—

The *pradakshiṇā-mārga* was guarded by railings and had gateways (*toraṇa*) in it. Different parts of the railings, already described, bore several decorative motifs, the numerous examples of which have been found at Bharhut, Sanchi, Mathura, and Amaravati.

The gateway seen in a Sanchi relief has two architraves[1], while those found on the two *āyāgapaṭṭas* from Mathura[2], have three each. The uppermost is surmounted with a honeysuckle flanked by a *tri-ratna* symbol. The door-jambs, architraves and false capitals also bear several geometrical and floral designs. The gateway is further decorated with wreaths and garlands suspended, either from the centre, or from the sides of the lowermost lintel[3].

Sometimes the *pradakshiṇā-mārga* was to be reached by means of flight of steps, which also had railings on both sides[4].

Sacred pillars (*cheiya-khambha*)—

Just like the *stūpa* the practice of constructing pillars for worship was in vogue not only among the Buddhists but also among the Jainas and the Brāhmaṇas. The Aśokan columns and the Bhilsa pillar of Heliodorus are the earliest actual examples of the practice. The Jaina pillars of worship are seen in the reliefs[5] (Fig. 85) only, of course, they have been mentioned in the Rāyapaseṇiya Sutta[6] as *cheiya-khambha*, or *chaitya-stambha*.

The sacred pillars seen in our sculpturres, can be classfied in three groups :

(i) Those bearing figures of the following auspicious animals—

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[1] Marshall, *Sanchi*, Pl. 36.

[2] Smith, *Jain Stupa*, Pls. 12, 103.

[3] Smith, *Jain Stupa*, Pl. 12 ; Marshall, *Sanchi*, Pl. 36.

[4] Smith, *Jain Stupa*, Pl. 12 ; Mathura Museum, antiquity No. Q. 2.

[5] Lucknow Museum, antiquity No. J. 268.

[6] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 127, p. 225.

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A. Elephant with a wreath, both turned to right[1] (Fig. 86) or left[2].

B. Lions, either one[3] (Fig. 85) or four[4], only three of which are often visible. Sometimes two lions are shown with an elephant in between[5] (Fig. 87).

C. Horse. A unique example of a pillar with horse is seen on a stone relief from Kauśāmbī[6] (Fig. 88).

(ii) Pillars surmounted with a sacred wheel (*dharma-chakra*)—

The wheels have no fixed number of spokes. Some of them have twelve[7] (Fig. 92) sixteen[8], seventeen[9], (Fig. 89) or even twenty[10] spokes. The felly of the wheel was sometimes decorated from the outer side with a series of thirty two taurine (*nandipāda*) symbols[11] (Fig. 90) or with that of tiny umbrellas[12]. In some cases a big umbrella served as a canopy for the wheel[13], the hub of the latter was often decorated with wreaths and garlands[14] (Fig. 91).

(iii) Pillars having animal capitals surmounted with a *dharma chakra*[15]—

These animals are often lions (Fig. 93), but in some cases they are elephants[16]. In a few cases they are deer sitting back to back[17] possibly to commemorate 'the first sermon at Sarnath'.

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[1] Barua, *Barhut*, Fig. 32.
[2] Barua, *Barhut*, Fig. 50.
[3] Lucknow Museum, antiquity No. J. 268.
[4] Barua, *Barhut*, Fig. 54.
[5] Marshall, *Sanchi*, Pl. 93.
[6] Allahabad Museum, antiquity No. 910 (old).
[7] Marshall, *Sanchi* Pl. 91h.
[8] Barua, *Barhut*, Fig. 44.
[9] Marshall, *Sanchi*, Pl. 103.
[10] Marshall, *Sanchi*, Pl. 79/27a.
[11] Marshall, *Sanchi*, Pl. 18.
[11] Barua, *Barhut*, Fig. 44.
[13] Barua, *Barhut*, Fig. 52.
[14] Barua, *Barhut*, Fig. 53 ; Marshall, *Sanchi*, Pl. 79/27a.
[15] Marshall, *Sanchi*, Pls. 22, 27, 82/44b.
[16] Marshall, *Sanchi*, Pl. 86/66b.
[17] Barua, *Barhut*, Fig. 44.

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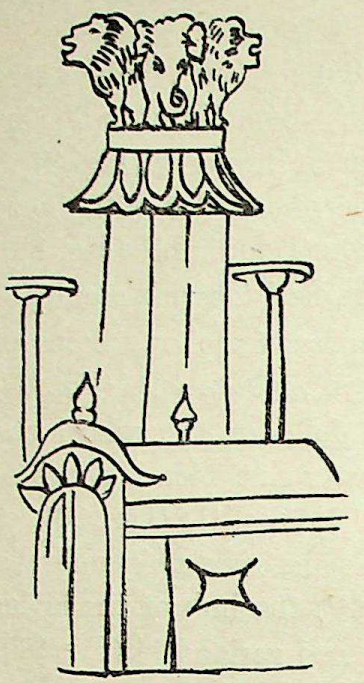

Fig. 87

Fig. 88

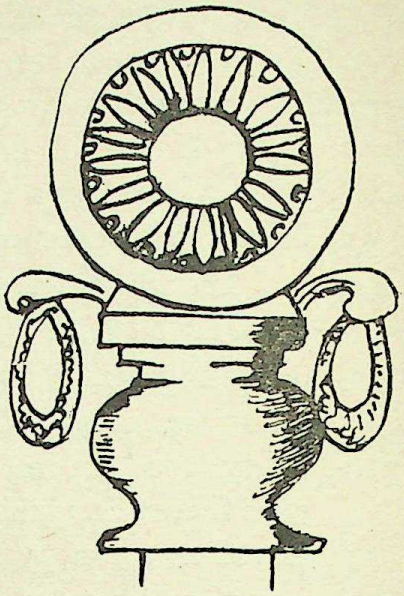

Fig. 89

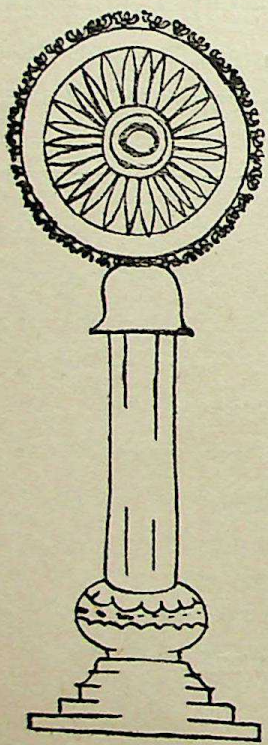

Fig 90

Fig 91

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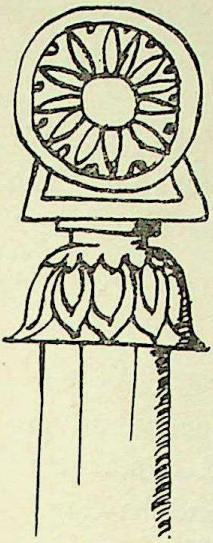

Fig. 92

Fig. 93

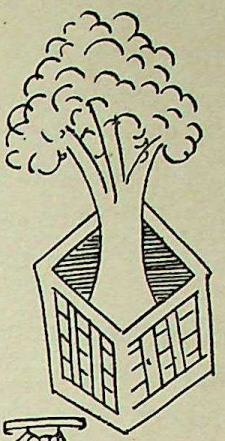

Fig. 95

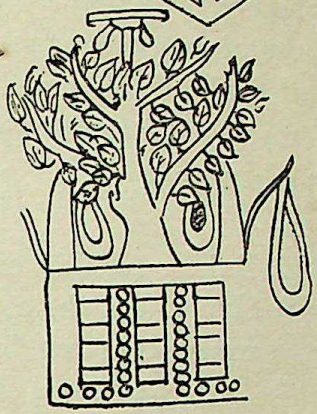

Fig. 96

Fig. 94

Fig. 97

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(iv) At Amaravati profusely ornamented sacred pillars are often seen, near the base of which appears the sacred seat (*vajrāsana*)[1] (Fig. 94).

These pillars had sometimes round railings (Fig. 85) or high stepped platforms (Figs. 90, 91) at their base. The shafts in some cases are of uniform thickness[2], in others tapering from base to the top[3].

Temples of the Bodhi-tree (*bodhi-ghara*)—

Like a *stūpa* and *cheiya-khambha* the sacred trees were also honoured by constructing railings round them or by building some sort of superstructure open to the sky. It is said that Aśoka erected a shrine round the *bodhi-ghara* at Buddha-Gaya[4]. This form of architecture is seen only up to the Kushāṇa age.

The following forms of structures around a sacred tree are seen—

(i) Railing (*vedikā*) around a tree[5] (Fig. 95).

(ii) Similar but the corner pillars 'lengthen into columns whose tops are lost among the foliage'[6] (Fig. 96). This is rather a unique feature.

(iii) Structure having four pillars, two of which can only be seen, supporting a cornice and a railing above[7]. (Fig. 97).

(iv) A walled enclosure, square in form with similar superstructur. The entrance in front is flanked by a a window. A part of the foliage is seen on the walls on each side[8] (Fig. 98).

(v) An arched porch is seen in front supporting a heavy superstructure corbelled outwards[9] (Fig. 99).

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[1] Sivaramamurti, *Amaravati*, Pl. 24, Fig. 4 ; Pl. 37 Fig. 3 ; Pl. 63 Fig. 3.

[2] Lucknow Museum, antiquity No. J. 268.

[3] Marshall, *Sanchi*, Pl. 18.

[4] Coomaraswamy, *EIA.*, Bodhi-ghara, pp. 226-27.

[5] Barua, *Buddha-Gaya*, Fig. 13a.

[6] Marshall, *Sanchi*, Pl. 75/5b.

[7] Marshall, *Sanchi*, Pl. 19.

[8] Lucknow Museum, antiquity No. B. 75.

[9] Vogel, *Mathura*, Pl. 14a.

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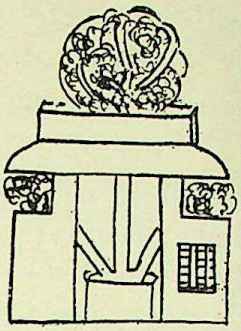

Fig. 98

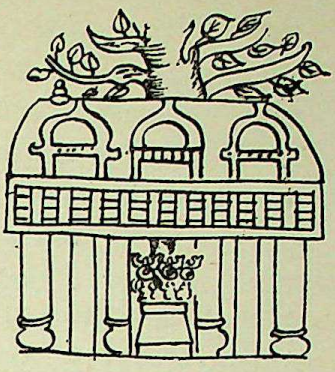

Fig. 100

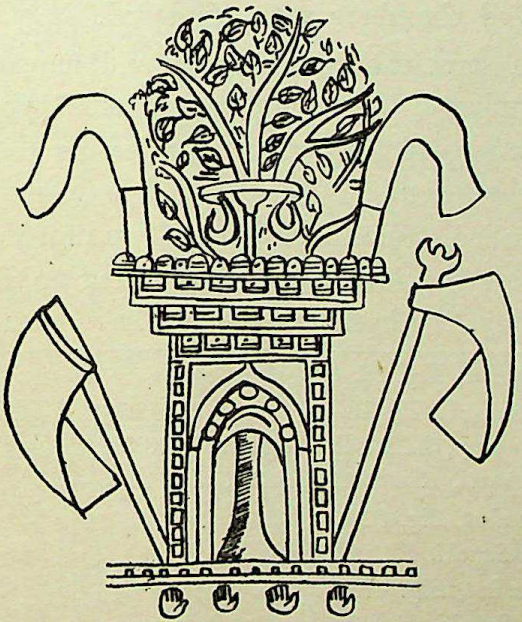

Fig. 99

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(vi) Circular double storeyed structure supported on sixteen pillars. The roofed chamber in the second storey has been provided with numerous arched windows (*mahāvātapāna*), and a railed balcony on all sides. This appears to have served the purpose of *pradakshiṇā-mārga*[1].

A similar *bodhi-ghara* is seen at Sanchi with lesser number of windows and pillars[2] (Fig. 100). A triple storied similar structure is partly visible at Amaravati[3] (Fig. 101). At the same place another *bodhi-ghara*, only the upper part of which is seen, has at least four stories and fourteen windows[4].

(vii) Structure with an apsidal plan appearing like a rockcut *chaitya*. It has three entrances—one central and one corresponding to each side[5] (Fig. 102). Another example of an apsidal three storied *bodhi-ghara* is seen in the Sanchi sculptures[6].

(viii) *Bodhi-ghara*, square in form, had a spacious courtyard in the centre surrounding the tree and the sacred seat. Each side had a projecting balcony and roofed chambers with windows[7].

(ix) The structure is octagonal and supports a roofed chamber of the same plan and usual type[8] (Fig. 103).

(x) Square structure with a projecting roofed chamber in the second storey at each side in front[9] (Fig. 104).

(xi) A walled structure of unique form probably with doors on all the four sides. According to Dr. Coomaraswamy 'the building seems to have been square, with

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[1] Barua, *Barhut*, Fig. 32.
[2] Marshall, *Sanchi*, Pl. 18.
[3] Coomaraswamy, *EIA.*, Bodhi-ghara, Fig. 34.
[4] Sivaramamurti, *Amaravati*, Pl. 15, a.
[5] Barua, *Barhut*, Fig. 50.
[6] Marahall, *Sanchi*, Pl. 61.
[7] Barua, *Barhut*, Fig. 47.
[8] Marshall, *Sanchi*, Pl. 40.
[9] Coomaraswamy, *EIA.*, Bodhi-ghara, Fig. 30.

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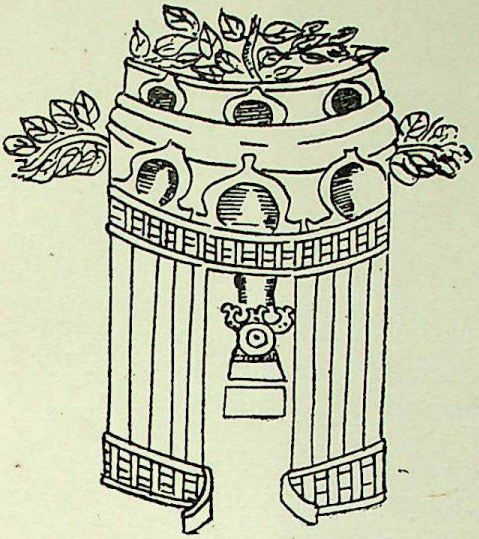

Fig. 101

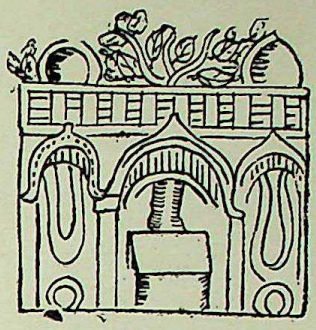

Fig. 102

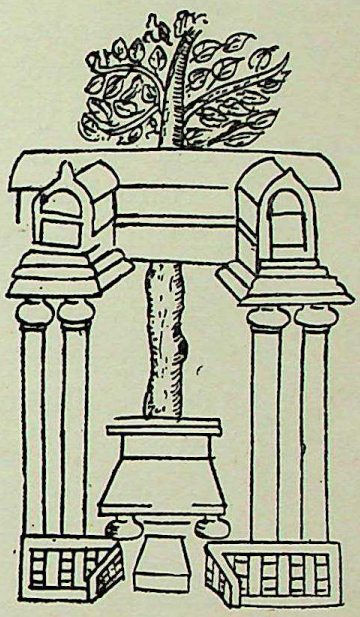

Fig. 104

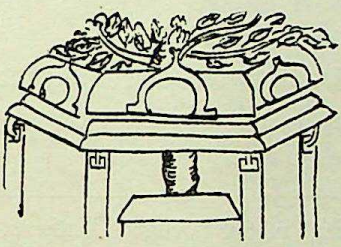

Fig. 103

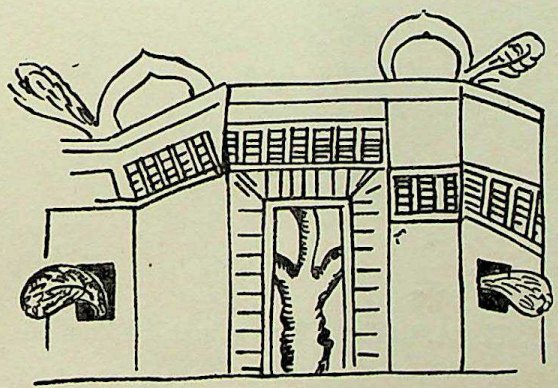

Fig. 105

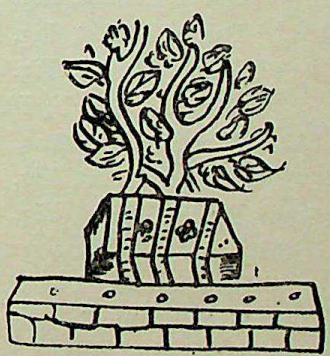

Fig. 106

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octagonal corner towers ; no other form satisfactorily explains the relief[1] (Fig. 105).

Shrines of Buddha's seat (*vajrāsana*)—

At Bharhut such a shrine is seen from within. It appears to be square or rectangular in shape[2].

Other forms of *vajrāsana*—

Without any enclosure the *vajrāsana* is seen in the following forms.

(i) With another brick platform in front, but at a lower height, probably for the use of worshippers[3] (Fig. 106).

(ii) With *tri-ratna* symbol[4] (Fig. 107). In other instances, however, two[5] or even three[6] such symbols are seen.

(iii) Stone slab (*puḍhavī-silā-paṭṭa*[7]) supported by two [8]or four[9] pillars (Fig. 108).

(iv) With *dharmachakra* placed on a small pillar[10] (Fig. 109). A similar form is seen at Amaravati,[11] but there the *vajrāsana* takes the shape of an armed chair, behind which appears a sacred pillar (*cheiya-khambha*) richly carved with figures of elephants, springing lions and deities with folded hands[12] (Fig. 94).

(v) At Sanchi, a plain *vajrāsana* is to be seen either alone (Fig. 110) or with a wheel and *tri-ratna*, or with only one of them[13].

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[1] Coomaraswamy, *EIA.*, Bodhi-ghara, p. 233 ; Vogel, *Mathura*, Pl. 7.
[2] Barua, *Barhut*, Fig. 51.
[3] Barua, *Barhut*, Fig. 16a.
[4] Barua, *Barhut*, Fig. 28.
[5] Barua, *Barhut*, Fig. 32.
[6] Marshall, *Sanchi*, Pl. 18.
[7] *Nirayāvalikā Sūtra*, p. 5.
[8] Barua, *Barhut*, Fig. 30.
[9] Barua, *Barhut*, Fig. 32.
[10] Barua, *Buddha-Gaya*, Fig. 52c.
[11] Sivaramamurti, *Amaravati*, Pl. 63.3.
[12] Sivaramamurti, *Amaravati*, Pl. 24.4 (The Wheel is mutilated in this case).
[13] Marshall, *Sanchi*, Pls. 18, 26, 52, etc.

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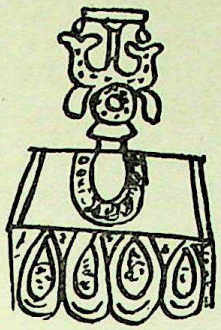

Fig. 107

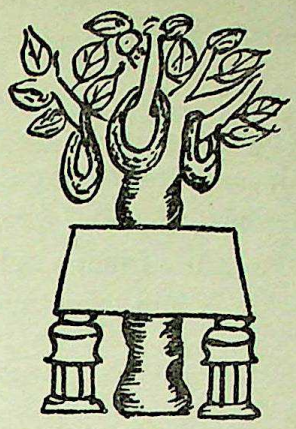

Fig. 108

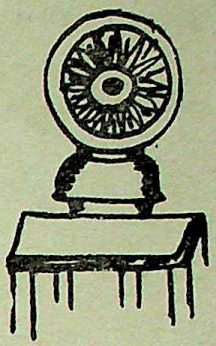

Fig. 109

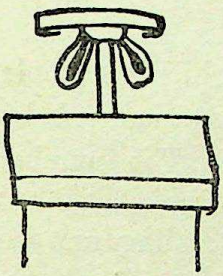

Fig. 110

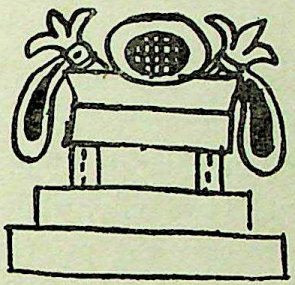

Fig. 111

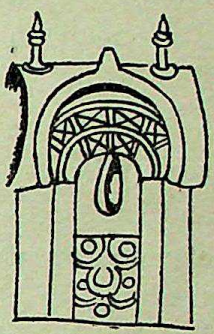

Fig. 112

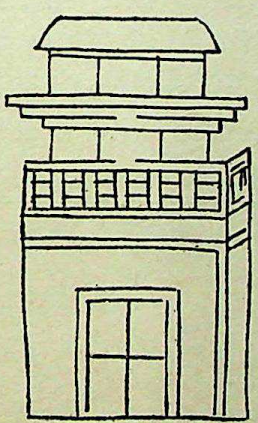

Fig. 113

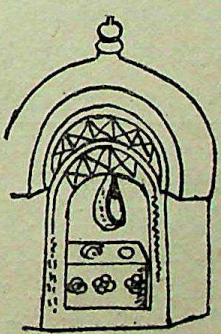

Fig. 114

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(vi) At Mathura the *vajrāsana*, placed on a stepped platform is seen with a begging bowl (*bhikshā-pātra*) on it[1] (Fig. 111).

The seat (*vajrāsana*) was often decorated with creepers (*latā*), garlands (*mālā*), and other floral patterns, and was crowned with an umbrella (*chhatta*). From the Sanchi sculptures it is evident that such shrines and sacred seats were usually near the city-gates[2], and sometimes near the rivers or ponds.[3]

Miscellaneous—

Buddha's Residences :—

Gandhakuṭī, *Kosambakuṭī*, and *Karorikuṭī* were the buildings in which the Buddha is said to have resided at times. Their representations are preserved at Buddha-Gaya, Bharhut, Sanchi and Mathura.

Gandhakuṭī, as seen at Bharhut[4] and Sanchi,[5] is a single storeyed building with an arched gateway surmounted by another archlike hood-moulding[6] (Fig. 112). The number of pinnacles at Bharhut is two only, while at Sanchi it is four ; similarly, in the former case the *vajrāsana* standing for the Buddha himself, appears inside the *kuṭī*, while at the latter place it is seen in front of the entrance.

Another *gandhakuṭī* at Sanchi is a rectangular building more like a rock-cut *chaitya* with an arched entrance. Over it appear two umbrellas[7]. (Fig. 87).

Gandhakuṭī at Mathura is a three storeyed high building, the uppermost storey being a *kūṭāgāra* with a gabled roof[8] (Fig. 113).

---

[1] Smith, *Jain Stupa*, Pl. 72 Fig. 1.
[2] Marshall, *Sanchi*, Pls. 29, 52.
[3] Marshall, *Sanchi*, Pl. 65.
[4] Barua, *Barhut*, Fig. 45.
[5] Marshall, *Sanchi*, Pl. 34.
[6] Barua, *Barhut*, Fig. 45.
[7] Marshall, *Sanchi*, Pl. 93.
[8] Vogel, *Mathura*, Pl. 55b.

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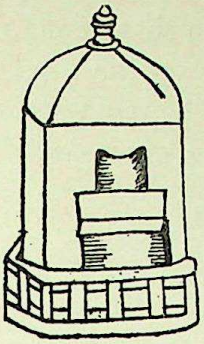

Fig. 115

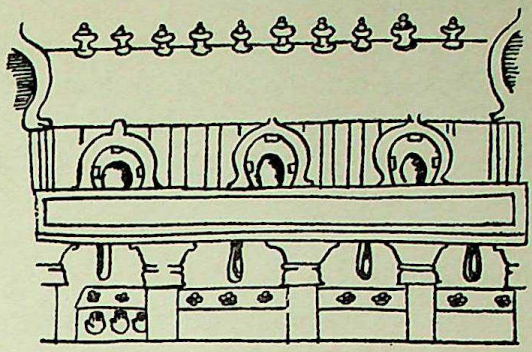

Fig. 116

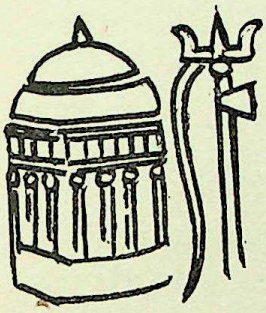

Fig. 117

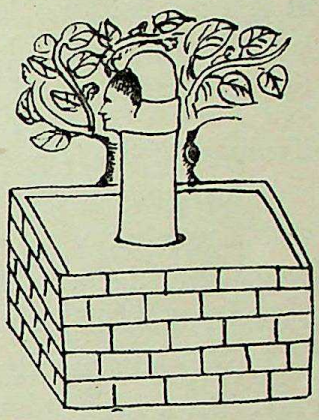

Fig. 117a

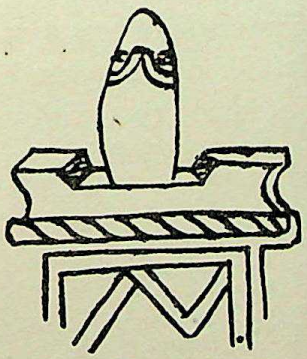

Fig. 118

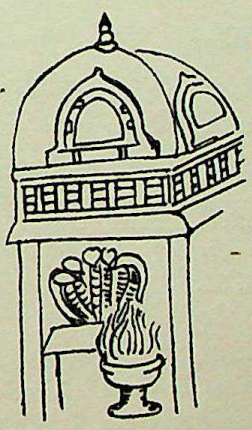

Fig. 119

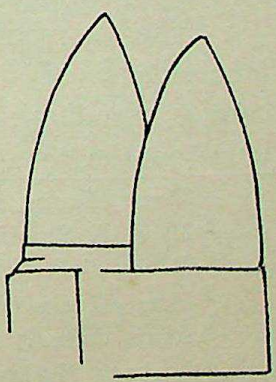

Fig. 120

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Kosambakuṭī :—

As seen at Bharhut[1] its entrance is similar to that of the *gandhakuṭī* but the roof is a dome with a pinnacle on the top. *Vajrāsana* is seen inside the building (Fig. 114). The structure of *kosambakuṭī* at Sanchi is similar to that of the *gandhakuṭī* seen there.

Karorikuṭī :—

It is a rectangular structure with a dome-like roof having a single pinnacle at the top and the usual railing below[2] (Fig. 115).

Shrine of Buddha's jewel walk (*ratna-chaṅkrama*)—

It is illustrated at Bharhut[3] (Fig. 116) and Sanchi[4]. It is a big hall of oblong shape with a number of pillars. The second storey above has three arched windows—four in case of Sanchi—and a gabled roof with pinnacles.

Temples of Śiva :—

On some of the coins of the Audumbaras appears a temple with a number of pillars[5] (Fig. 117), supporting a railing and a double tiered dome crowned with a pinnacle. Appearance of a *triśūla* there helps us to identify it as a Śiva temple.

Śiva-liṅga is often seen placed on a platform (*sthaṇḍila*) only. In a relief from Mathura it is seen on a brick platform, under a 'pīpal' tree[6] (Fig. 117a). In another instance the platform, with its opposite sides slightly raised from the surface, is decorated with geometrical patterns[7] (Fig. 118).

Fire Temple (*agni-śālā*)—

The best example is seen at Sanchi. The structure rests on four pillars, only two of which are visible. Above appears a cornice, a railing running on all sides and a domed roof with a finial on the top. An arched window (*mahāvātapāna*) is seen

[1] Barua, *Barhut*, Fig. 45.
[2] Marshall, *Sanchi*, Pl. 34.
[3] Barua, *Barhut*, Fig. 42.
[4] Marshall, *Sanchi*, Pl. 34 a3.
[5] Allan, *Coins of Ancient India*, Pl. 15 Nos. 1-10.
[6] Lucknow Museum, antiquity No. B.141.
[7] *Annual Report of the Mathura Museum*, 1936-37, Pl. 2, Fig. 1.

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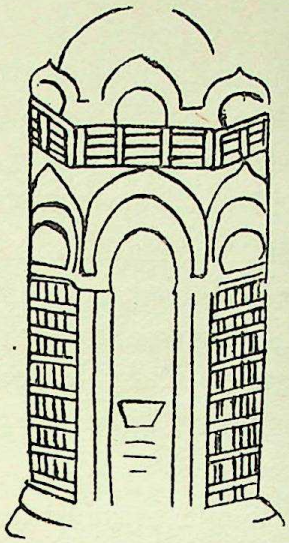

Fig. 121

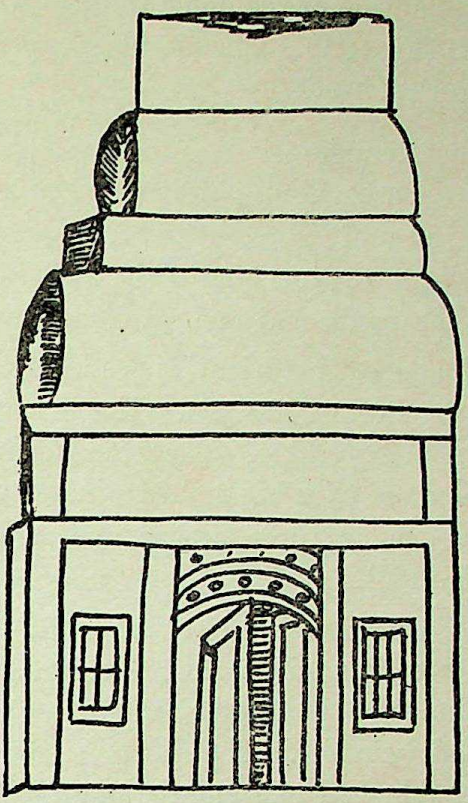

Fig. 122

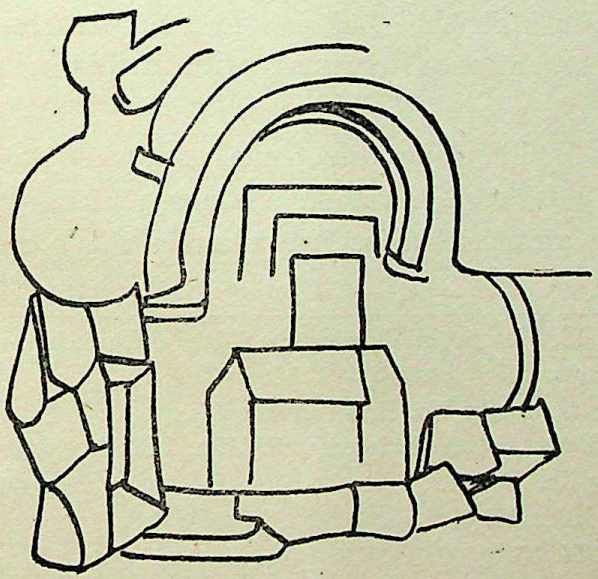

Fig. 123

Fig. 124

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at each side of the dome through which flames are seen coming out[1] (Fig. 119). The fire-place (*agni-kuṇḍa*) and the worshippers are seen inside.

Other temples—

On a railing pillar from Mathura appears a building with conical roof rising out of rectangular enclosures, which a monk is shown approaching[2] (Fig. 120). The structure is much akin to the mediaeval and modern temple with a high śikhara.

Another variant appears on a relief from Mathura, now in the Boston Museum. The structure is octagonal, only three sides being visible. The main entrance showing an altar within, is flanked by a big arched window with grille. The roof above has similar three arches and encloses an octagonal dome[3] (Fig. 121).

One more variety of a Buddhist temple is illustrated on a railing pillar from Mathura. It seems to have been a rectangular building with an arched entrance flanked by a railed window. The portion above is much defaced. It probably had one more storey (*kūṭāgāra*) above it[4] (Fig. 122).

Caves (*leṇa, silā-guhā*)—

The cave, seen in a Sanchi relief, is a rock-cut structure having a rectangular entrance crowned with a big arch[5] (Fig. 123).

Caves seen at Buddha-Gaya are stone enclosures with arched entrances. In one case, the stones are more uniformally chiselled and neatly arranged[6] (Fig. 124) than in the other[7] (Fig. 125).

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[1] Marshall, *Sanchi*, Pl. 52. In the drawing the flames and worshippers have not been shown.

[2] Lucknow Museum, antiquity No. B.84 (reverse side).

[3] Coomaraswamy, Early Indian Sculptures, *BMFA.*, XXIV, No. 144 Fig. 8; antiquity No. 25.441.

[4] Vogel, *Catalogue MM.*, Pl. 3.

[5] Marshall, *Sanchi*, Pl. 35.

[6] Barua, *Buddha-Gaya*, Fig. 73.

[7] Barua, *Buddha-Gaya*, Fig. 55.

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CHAPTER III

FURNITURE

Thrones (*sīhāsana*)—

The throne used by a king on ceremonial occasions was different from ordinary costly chairs. Such a throne was known as *sīhāsana* in Pālī, because it was often decorated with the figures of lions. Sculptures supply many illustrations of this type of throne right from the Mauryan age. Piggot has tried to show at one place[1] that the two griffin carvings of the Mauryan period (Fig. 126), now preserved in the Indian Museum Calcutta, are most likely to have been parts of a stone-throne or chair of state in that palace. His suggestions are supported by the illustrations of royal thrones in the Amaravati sculptures[2] (Fig. 127). In this particular instance the lions support the armrests. Similar winged lion attributed to about first century A.D. has been found from Mathura (Fig. 128). The throne of king Vima Kadphises, as shown in his life-like statue[3] (Fig. 129), has lion figures to form its front legs.

Another variety of throne appearing in *Gandhāra* art has a decorated roof supported by four uprights, out of which the front two bear the figures of the 'chauri-bearers'[4].

The Rāyapaseṇiya Sutta[5] gives a detailed list of different parts of a throne as shown in illustration No. 130.

Religious teachers equal in rank to a *chakravarti* king, like the Buddha and a Tīrthaṅkara, were also honoured by making them sit upon 'lion thrones'. Hundreds of the Buddha and Tīrthaṅkara images of this type have come to light from Mathura. Most of them belong to 1st Century B.C. to 3rd Century A.D. In course of this period the lions of the throne

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[1] Piggot, Throne Fragments from Pataliputra, *Ancient India*, No. 4, 1948, p. 101, Fig. 1.

[2] Sivaramamurti, *Amaravati*, Pl. 25, Fig. 2.

[3] Vogel, *Mathura*, Pl. 2.

[4] Marshall, Excavations at Taxila, *A.R.*, 1912-13, Pl. IX. e.

[5] *Rāyapaseṇiya Sutta*, Kaṇḍikā 42, p. 98.

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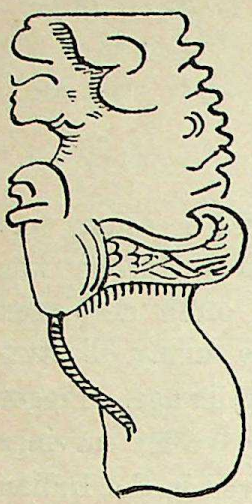

Fig. 126

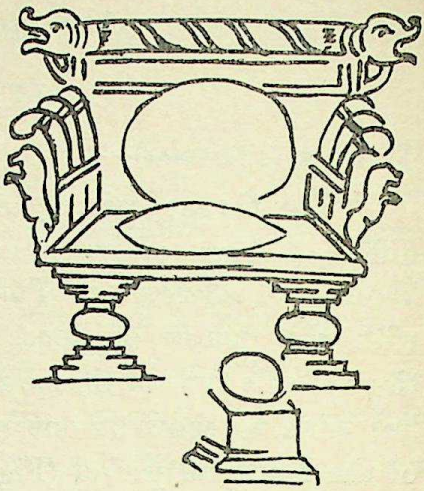

Fig. 127

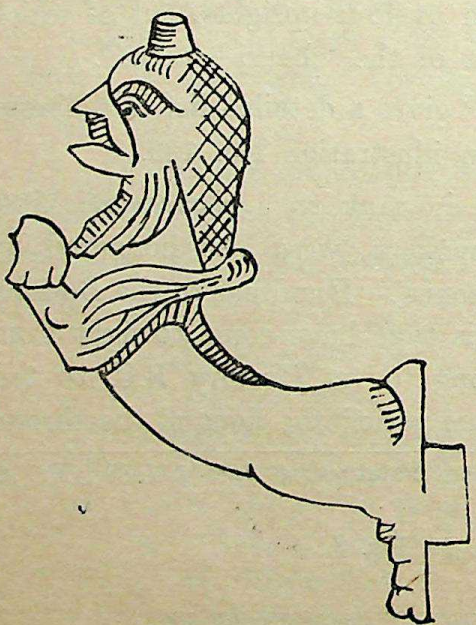

Fig. 128

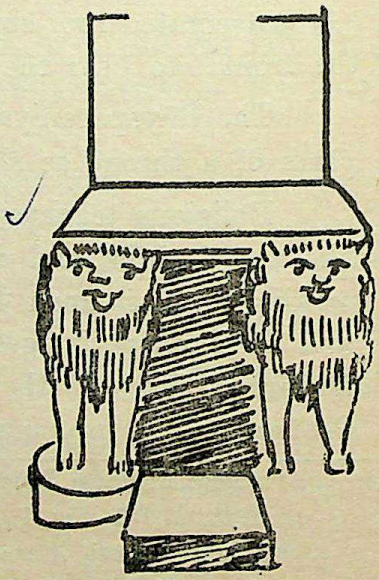

Fig. 129

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have undergone several changes in their positions. A study of these lions shows them as following :

A. Sitting or standing enface (Figs. 131, 132).
B. Standing with heads turned to right or left (Fig. 133).
C. Sitting back to back (Figs. 134, 135).

Pallaṅka—

Next to the throne comes the *pallaṅka* in status. In certain Pāli books[1] *pallaṅka* and *sīhāsana* have been used in the same sense. But there appears a slight difference. In case of *sīhāsana* the seat would be carved with the figures of lions only, but in the other, there could be the figures of other animals also. Several varieties of *pallaṅkas* are illustrated in Amaravati sculptures. Sri Sivaramamurti describes them as follows :

> "Arms were often but not always present. In chairs with rectangular seats the top bar of the back and projecting ends were often carved with *makara* heads. The back was often filled with wicker-work".[2]

Simpler variety of *pallaṅka* is illustrated in a frieze of the Goli *stūpa*.[3] The whole seat along with the back and the armrests does not appear to have much ornamentation (Fig. 136).

Mañcha—

Fortunately some of the varieties of *mañcha* seats described in the Vinaya Texts[4] can be identified in sculpture. According to the style of their fitting they were termed as follows :

A. Āhachchapādaka—

The mortice was cut in the thick and broad frame (*aṭanī*). and the top portion of the leg (*pādasikhā*) was fitted with a pin from above[5] (Fig. 137).

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1 Rhys Davids, *Dialogues of the Buddha*, I, p. 11 footnote.
2 Sivaramamurti, *Amaravati*, p. 136.
3 Ramachandran, *Goli*, Pl. 1 ; Pl. 9 No. 5.
4 *Vinaya Piṭaka* Chulla., vi. 2.3.
5 Marshall, *Sanchi*, Pl. 29.

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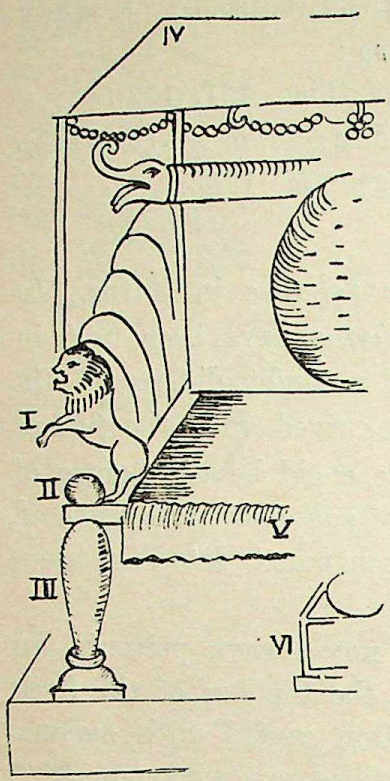

Fig. 130

Fig. 132

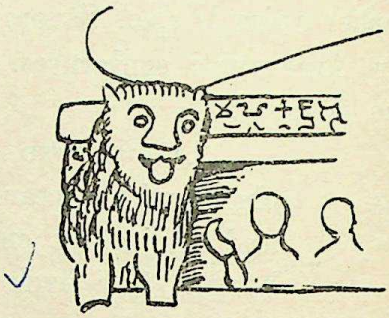

Fig. 133

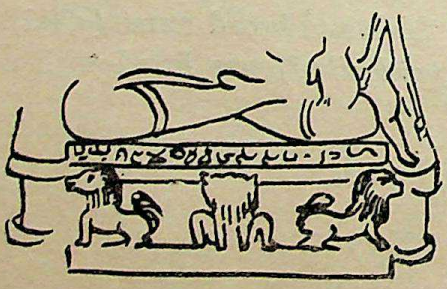

Fig. 131

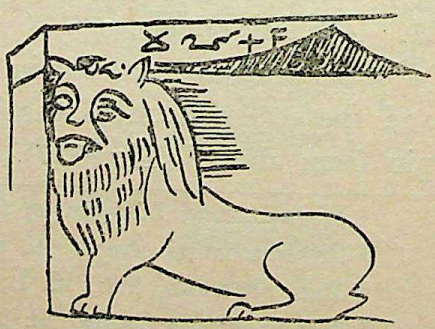

Fig. 134

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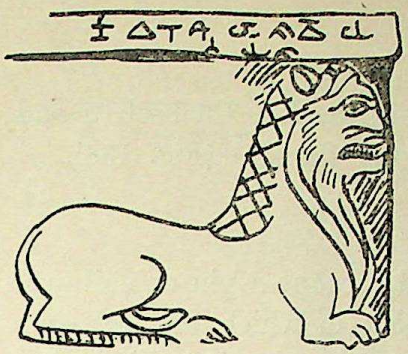

Fig. 135

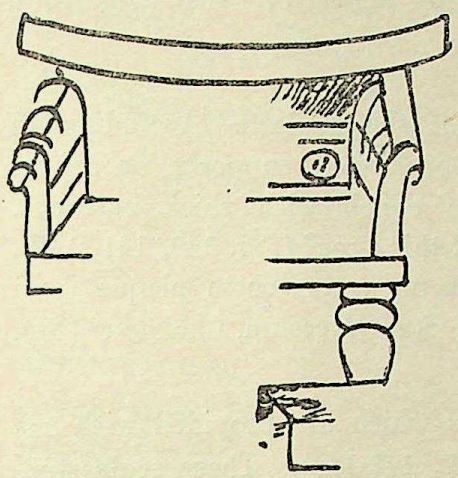

Fig. 136

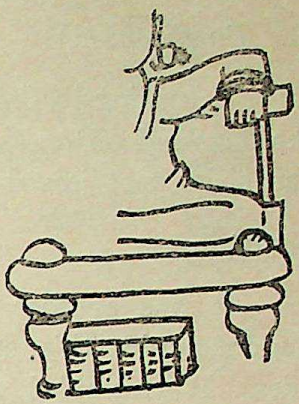

Fig. 137

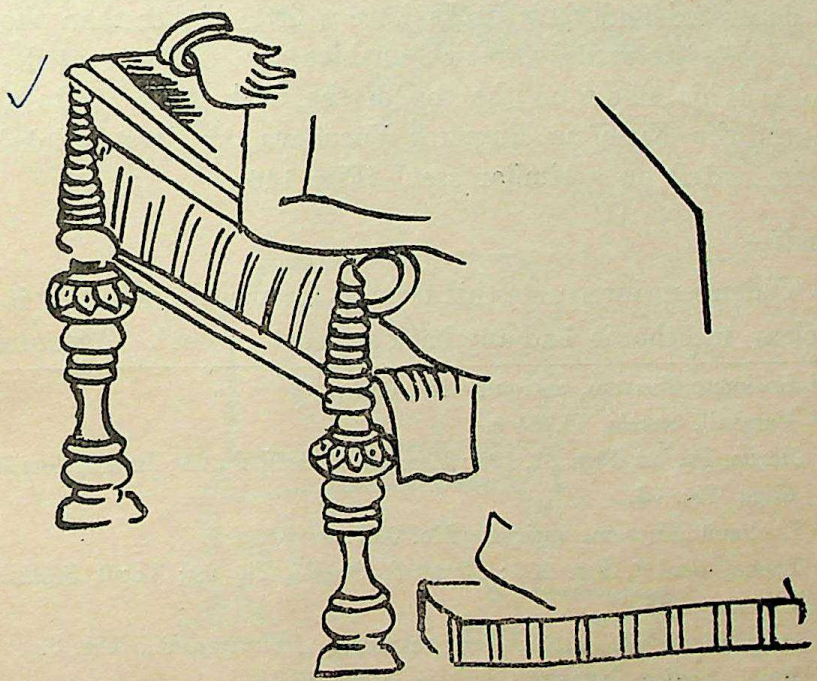

Fig. 138

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B. Masāraka—

The mortice was scooped out in the legs themselves and the tenons of the frame were inserted therein[1] (Fig. 138).

C. Bundikābaddha—

According to Oldenberg *bundikā* meant a pin or nail and the *bundikābaddha* seat would be that in which the legs and the body were joined together by means of nails[2] (Fig. 139).

Sattaṅga—

It was another variety of the *mañcha*. Accroding to Buddhaghosha this seat had cushioned supports on three sides. It resembled a modern couch with thick cushions. There are several illustrations of this type[3] (Fig. 140, 141, 142). A fine *sattaṅga mañcha* appears on a terracotta plaque from Kauśāmbī, now preserved in the State Museum, Lucknow[4] (Fig. 138).

There are certain *mañchas* which are provided with the rests but are armless[5] (Fig. 137, 143-145). These seats were well decorated and their backs were a little higher than those of the *sattaṅga mañcha*, which enabled the person seated on it to rest his elbow on the top of the back itself.[6] On the coins of the Kushāṇa Emperor Vāsudeva, goddess Ordoksho is seen seated on a similar seat[7] (Fig. 146).

Āsandī—

Oldenberg interprets this term as an armed chair but it is not clear whether it had any back support or not[8]. According

[1] Lucknow Museum, antiquity No. 0.67

[2] Marshall, *Sanchi*, Pl. 64 c.

[3] Barua, *Barhut*, Figs. 87, 125 ; Marshall, *Sanchi*, Pl. 63 ; Barua, *Buddha-Gaya*, Fig. 63.

[4] Lucknow Museum, antiquity No. 0.67.

[5] Barua, *Barhut*, Fig. 137 ; Marshall, *Sanchi*, Pl. 29 ; Vogel, *Mathura*, Pl. 20.

[6] Marshall, *Sanchi*, Pl.29 ; Sivaramamurti, *Amaravati*, Pl.5 Fig. 8.

[7] Smith, *Indian Museum Catalogue*, I, Pl. 13/11.

[8] *Vinaya Texts* III, p. 164-65.

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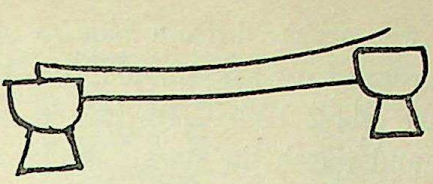

Fig. 139

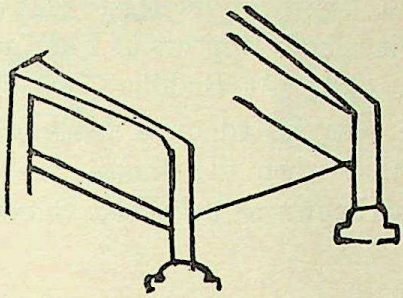

Fig. 141

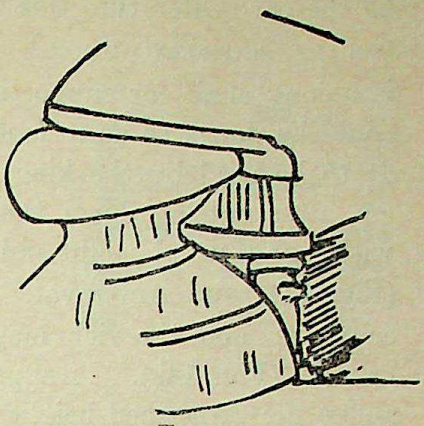

Fig. 140

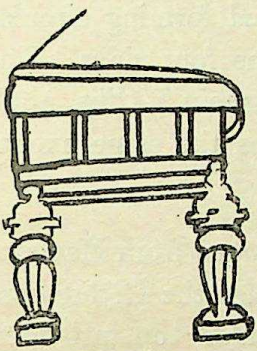

Fig. 142

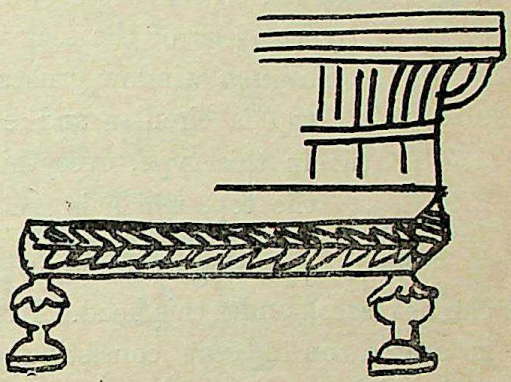

Fig. 143

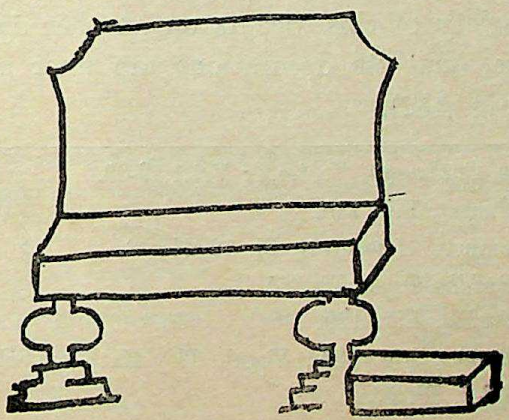

Fig. 144

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to the early literature this seat was prepared from *khadira* as well as *udumbara* wood.[1] According to Rhys Davids *āsandī* is a long chair for supporting the whole body. On it a man could lie down, so as to look up and watch the stars. It was fit to be used by the kings also ; the monks were allowed its use after cutting down the extra length of its legs. *Āsandī* with legs of usual height and spacious body appears at Bharhut[2] (Fig. 147) and Amaravati[3] (Fig. 148). At Buddha-Gaya the courtesan and the rich man are seen seated on a fairly big *āsandī*[4] (Fig. 149). It appears that when the *āsandī* was of above the prescribed height it was known as *uchchhako āsandī*.

Āsandikā—

A small chair, probably without armrests and back was called *āsandikā*. There were two varieties of this seat :

(i) The legs of the seat were curved forming circular *chaitya* window arches on all the four sides. The top is circular and bears a cushoin.[5] (Fig. 150).

(ii) In this type, everything remains the same except the top, which is rectangular.[6]

Seats appearing on some of the *āyāgapaṭṭas* from Mathura can be classed under this head. In one specimen the Tīrthaṅkara is seated on a seat consisting of a circular top provided with thick round cushions and resting on short circular base decorated with the lotus petals on the lower rim[7] (Fig. 151). A second variety of this occurs on another *āyāgappaṭṭa* with the difference, that its decorations are finer and its base is more flat[8] (Fig. 152).

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[1] *Śatapatha Brāhmaṇa*, V. 4.4.1 ; V.2.1.22-23.

[2] Barua, *Barhut*, Fig. 136.

[3] Sivaramamurti, *Amaravati*, Pl. 12 Fig. 8.

[4] Barua, *Buddha-Gaya*, Fig. 65

[5] Barua, *Barhut*, Fig. 120.

[6] Barua, *Barhut*, Fig. 136 ; Vogal, The Mathura School of Sculpture, *A.R.*, 1906-7, Pl. 53a.

[7] Smith, *Jain Stupa*, Pl. 7.

[8] Smith, *Jain Stupa*, Pl. 10.

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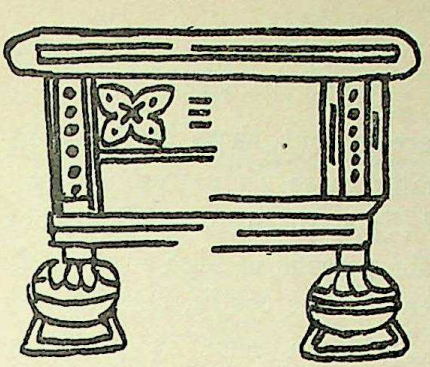

Fig. 145

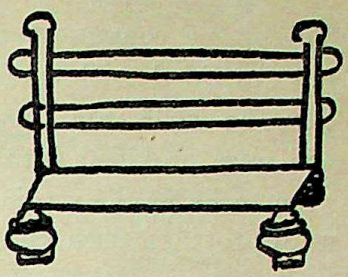

Fig. 146

Fig. 147

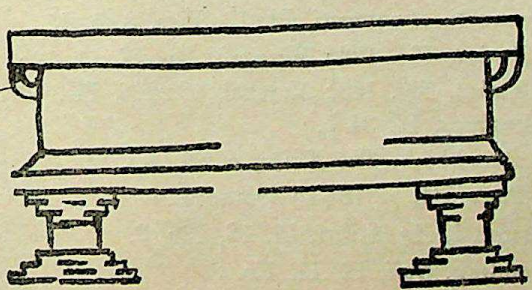

Fig. 148

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Bhadra-pīṭha—

It was a seat made of cane (*vettamaya*) or a wicker-work.[1] This was a common type of seat. Ordinarily these seats were not provided with backs or armrests, but there were exceptions as well[2] (Fig. 153). Generally these seats were circular and were provided with cushions[3] (Figs. 154, 155). When they were to be used by princes or other persons of high rank, they were provided with an extra cover of some costly, smooth and ornamented cloth[4] (Fig. 156). Specimen seen at Mathura is beautified by five different patterns in its weave[5] (Figs. 157, 158).

The height was not fixed. It varied from quite low seats to the high ones (Figs. 157–159). The making of such seats was considered a *kalā* known as *paṭṭikavetravana-vikalpa*.[6] The Vinaya Texts refer to seats of *usīra* roots, *balbaja* grass and barks.[7]

Some other varieties of seats in the Vinaya Piṭaka, identified in the sculptures, are as follows :—

Āmalakavaṇṭaka-pīṭha—

A seat with legs like an *āmalaka* fruit (emblic myrobalan). It is illustrated at Amaravati,[8] Goli,[9] and Mathura.[10] The legs of this seat have the shape of flattened *āmalaka* fruits. The top is rectangular and plain[11] (Fig. 160). It is for seating two persons. Another specimen occurs in Begram ivory

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[1] *Vinaya Piṭaka*, Oldenberg's translation, III, p. 164-65 footnote.
[2] Sivaramamurti, *Amaravati*, Pl. 12, Figs. 3, 4, 13.
[3] Barua, *Barhut*, Fig. 122 ; Marshall, *Sanchi*, Pl. 19c.
[4] Barua, *Barhut*, Fig. 133 ; Marshall, *Sanchi*, Pls. 49 a, b ; 63.
[5] Vogel, *Mathura*, Pl. 34 b.
[6] A. Venkatasubbiah, *The Kalās*, p. 29, No. 2.
[7] *Vinaya Texts* III, p. 164-65 footnotes.
[8] Sivaramamurti, *Amaravati*, Pl. 12, Fig. 2.
[9] Ramachandran, *Goli*, Pl. 11, No. 8.
[10] Codrington, *Ancient India*, Pl. 20 c.
[11] Ibid.

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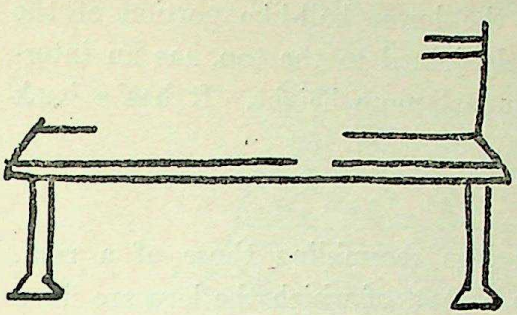

Fig. 149

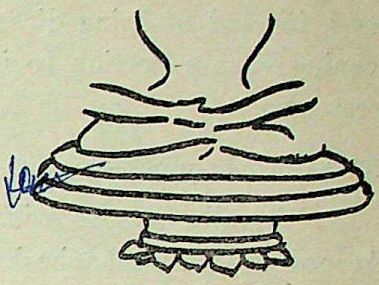

Fig. 151

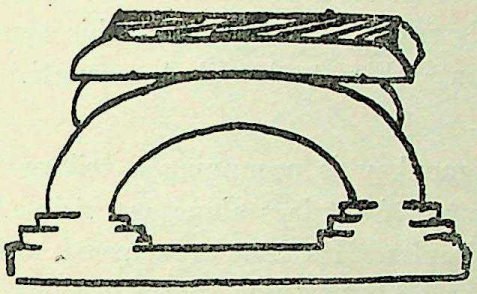

Fig. 150

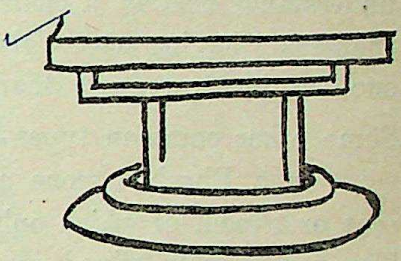

Fig. 152

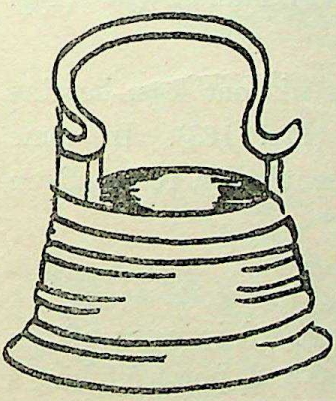

Fig. 153

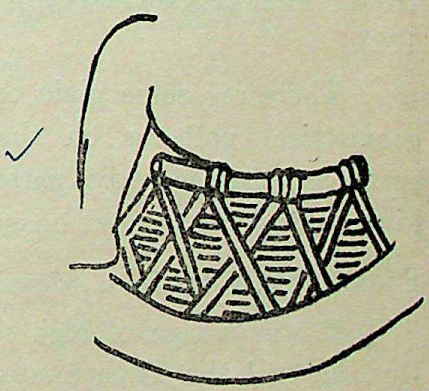

Fig. 154

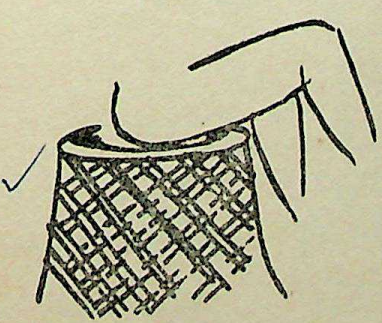

Fig. 155

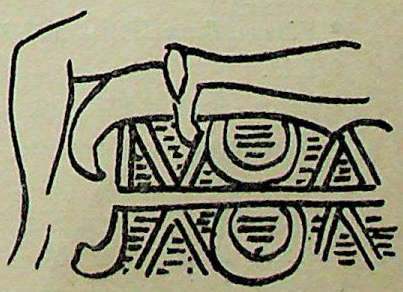

Fig. 156

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plaques[1] (Fig. 145) where the lower ball-like portion of the legs, instead of being directly joined to the top, has an intervening square portion to impart more height. It has a back rest also.

Eḷakapādaka-pīṭha—

Literally a seat with legs resembling those of a ram. According to Buddhaghosha a seat, of which the legs are fixed on wooden block, is known as *eḷakapādaka-pīṭha*.[2] Oldenberg understands this as 'a chair raised on a pedestal'.[3] We think that seats having legs slightly projecting may be of this type such as illustrated at Bharhut[4] (Fig. 147) and Amaravati.[5]

Some other common types—

In a Bharhut scene a monkey is occupying a trilegged seat or tripod, of which only two front legs alone are visible.[6] The top of this tripod is circular. Its legs are curved and terminate in small rectangular bottoms (Fig. 161). A similar tripod with rectangular top appears at Buddha-Gaya[7] (Fig. 162).

There are some plain cubical seats without legs, bearing geometrical patterns on their sides[8] (Fig. 163). In some specimens the decorative patterns are absent[9] (Fig. 164). Even kings are shown seated on such seats.[10]

Footstools (*pāda-pīṭha, pāyavīḍha*)—

It was a sign of high status, being used in cases of the Buddha and the Tīrthaṅkara figures also. A powerful king's

[1] J. Hackin, *Nouvelles Recherches Archeologioues a Begram*, Paris, 1954, Fig. 127.
[2] *Vinaya Texts* III, p. 164-65, footnote.
[3] Ibid.
[4] Barua, *Barhut*, Fig. 136.
[5] Sivaramamurti, *Amaravati*, Pl. 21, Fig. 1.
[6] Barua, *Barhut*, Fig. 148 c.
[7] Barua, *Buddha-Gaya*, Fig. 75.
[8] Barua, *Barhut*, Fig. 148 c.
[9] Barua, *Buddha-Gaya*, Fig. 61.
[10] Barua, *Barhut*, Fig. 148 c.

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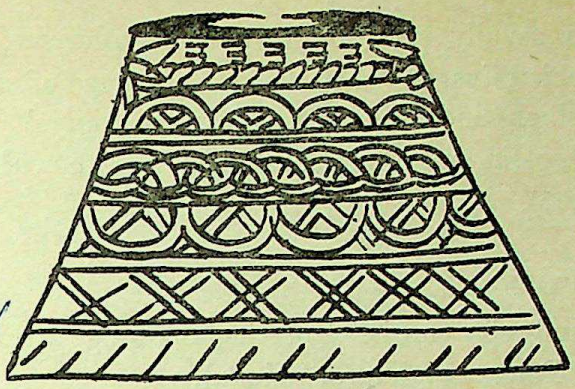

Fig. 157

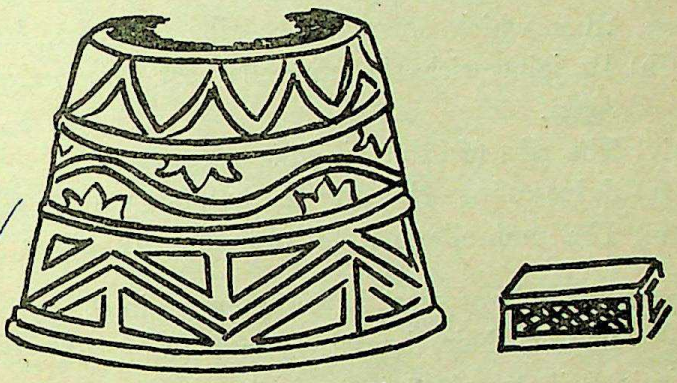

Fig. 158

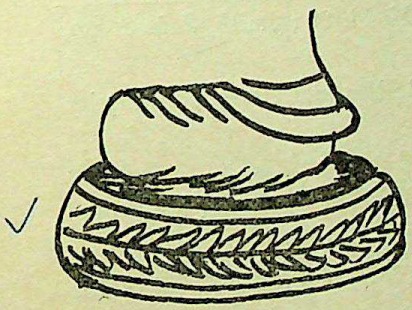

Fig. 159

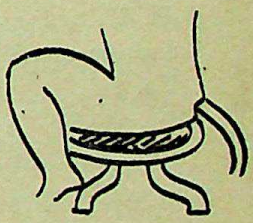

Fig. 161

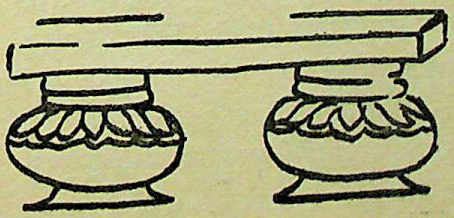

Fig. 160

Fig. 162

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footstool is usually said to have been adorned with jewels borne by chieftains on their heads. It was often provided with a cushion and was rectnagular in shape[1] (Figs. 127, 129). Both plain and ornamental forms are known[2] (Figs. 138, 144, 158, 165).

Umbrellas (*chhatra, chhatta*)—

The umbrella consisted of the following parts :

(i) Parasols (*chhatra, chhatta*).

(ii) Bulbous portion on the top of the umbrella-post from which emerged the ribs (*karṇikā, kannikā*).

(iii) Its joint with the umbrella-post (*prataraka, payaraga*).

(iv) The ribs (*śalākā, silāga*).

(v) Joints of the ribs and the bulbous portion (*sandhi*).

(vi) The umbrella-post (*daṇḍa*) and its base (*mūla*).

Names of many of these parts are found in the early Jaina literature[3] but for their details, later account like that of Varāmihira's Bṛihatsamhitā is useful.[4]

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[1] Barua, *Barhut*, Fig. 133 ; Marshall, *Sanchi*, Pl. 29 ; Smith, *Jain Stupa*, Pl. 27.

[2] Sivaramamurti, *Amaravati*, Pl. 12 ; Fig. 2 ; Mathura Museum, antiquity No. 215.

[3] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 106 p. 178-79 ; Shah, U.K., A Note on Stone Umbrella from Mathura, *JUPHS.*, XXIV, p. 205. *Paṇhavāgaraṇa Suya*, Dvāra, III, Sūtra 15, p. 74-75.

तेहिय अविरलसमसहिय चंदमंडलसमप्पभेहिं सूरमिरीयकवयविणिम्मुयंतेहिं सपति दण्डेहि आयवत्तेहिं धरिज्जन्तेहिं विरायंता ।·····वाचनान्तरे पुनरातपवर्णकं एवं दृश्यते । अब्भपडलपिंगुलुज्जलेहिं अविरलसमसहियचंदमंडलसमप्पहेहिं मंगलसयभत्तिच्छेयचित्तियखिखिणिमणिहेम जालविरइयपरिगयपेरंतकणयघंटियपयलियखिणिखिणितसुमहुरसुइसुहसद्दालसोहिएहिं, सपयरगमुत्तदामलंबंत भूषणेहिं, नरिंदवामप्पमाणरुंदपरिमण्डलेहिं, सीयायववायवरिसविसदोसणासएहिं, तिमिररयमलबहुलपडलधाडणपहाकरेहिं, मुद्धमुहसिवछायसमणुवद्धेहिं (वेरुलियदंडसज्जिएहिं) वइरामयवित्थिण्णणिडणजोइयअडसहस्सवरकंचणसिलागनिम्मिएहिं सुविमलरययसुठ्ठुच्छइएहिं निवुणोवियमिसिमिसितमणिरयणसूरमण्डलवितिमरकरनिग्गयपडिहयपुणरविपच्चोवयंतचवलमरोइकवयं विणिम्मुयंतेहिं ।

[4] *Bṛihatsmahitā*, 72.1-3.

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The parasol was to be made either of feathers of birds like goose, cock, peacock (white ?), cranes, or of white pieces of cloth. Its diameter was to be equal to the outstretched arms of the prince. It was adorned with hundreds of auspicious marks, small jingling bells (Fig. 165a), pendant pearl strings and festoons of gold and jewellery. It is compared with the moon, obviously with reference to its circular form and white colour. The auspicious symbols (*māṅgalika chinha*), appear in the big Kushāṇa parasol of Sarnath Bodhisattva figure[1] and in the square umbrella recently discovered at Maholi near Mathura.[2] The parasols were further decorated with pendants of pearls all round[3] (Fig. 166). It was supported by ribs (*śalākā*) radiating from the *kannikā*. The *śalākā* and the *kannikā* are clearly seen in specimens from sites like Sanchi,[4] Amaravati,[5] Goli (Fig. 167)[6] and Mathura[7]. The ribs are many in number. According to the Rāmāyaṇa the parasol of Rāvaṇa was furnished with hundred ribs[8] while according to the Jaina Books Baladeva's umbrella had hundred and eight gold ribs.[9] In some specimens, only the *kannikā* (Figs. 168, 169) is seen.[10] The *payaraga* or the joint of the umbrella-post and *kannikā* had pearl strings suspended from it (*sapaya-ragamuttadāma* Fig. 170).[11] Sometimes the pearl strings were substituted by wreaths.[12] Another style of decorating the umbrella with wreaths was to hang garlands on the two sides of its rim (Fig. 171).[13] The *chhatta* of Sūryābhadeva was

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1 *A.S.R.*, 1904-5, Pl. 27.

2 Agrawala, V. S., A New Stone Umbrella from Mathura, *JUPHS.*, XX, Pl.1-2 pp. 65-67.

3 Griffith, *Ajanta*, Cave No. IX, Pl. 39.

4 Marshall, *Sanchi*, Pl. 23.

5 Sivaramamurti, *Amaravati*, Pl. 5, Figs. 1, 2, 3.

6 Ramachandran, *Goli*, Pl. 5 b.

7 Smith, *Jain Stupa*, Pls. 14, 17 etc.

8 *Rāmāyaṇa*, Araṇya., 64.45.

9 *Paṇhavāgaraṇa Suya*, Sūtra 15.

10 Marshall, *Sanchi*, Pl. 16; Barua, *Barhut*, Fig. 52.

11 Marshall, *Sanchi*, Pl. 23.

12 Smith, *Jain Stupa*, Pl. 14.

13 Barua, *Barhut*, Figs. 54, 55; Marshall, *Sanchi*, Pl. 43.

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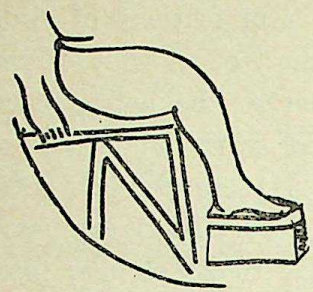


Fig. 163

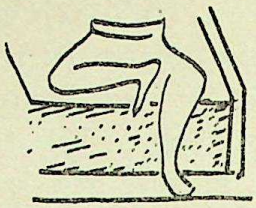


Fig. 164

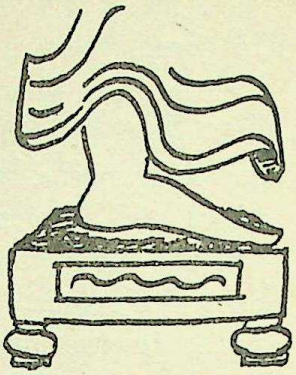


Fig. 165

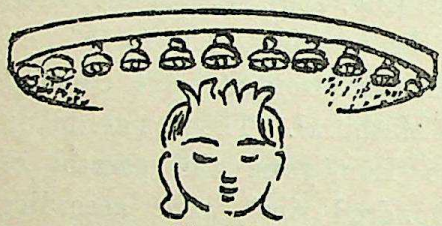
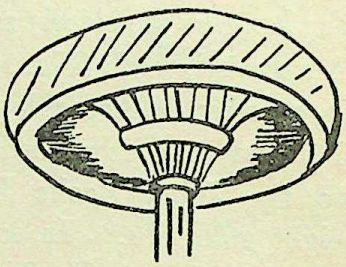


Fig. 165a



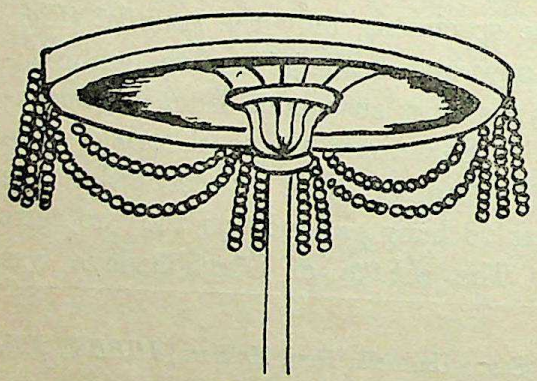


Fig. 166

Fig. 167

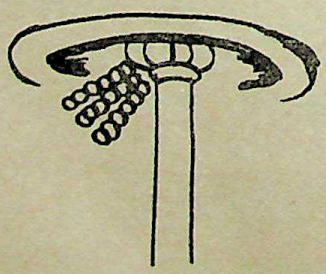


Fig. 169

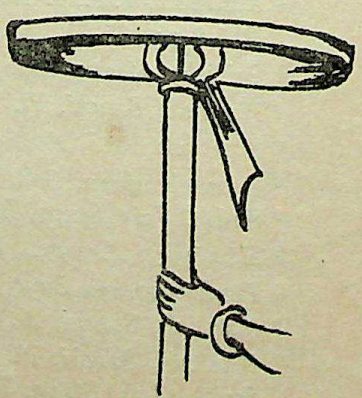


Fig. 168

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decorated with wreaths of *Koraṇṭa.* flowers.[1] In some specimens instead of the wreaths short streamers appear near the *payaraga*[3] (Fig. 168). Sometimes there were two streamers.[3]

The *daṇḍa* of the royal parasol is stated to be six cubits or nine feet in length.[4] The height of the post attached to the Sarnath Bodhisattva is 10′-5″. In sculptures the umbrella is held sufficiently high above the head of the royal figures, suggesting that its staff was fairly long as indicated by Varāhamihira.[5] It is further stated that it should comprise of nine *parvas* or joints,[6] The *parvas* are to be seen in one specimen in the *Gandhāra* art[7] (Fig. 172). In a specimen at Goli the tip end (*mūla*) is round while in another case in the *Gandhāra* art it is cubical[8] (Fig. 167, 172,).

Stūpas were sometimes provided with two or three umbrellas on the *harmikā*, arranged on a single post (*chhatrayashṭi*) (Fig. 171).[9] At Amaravati a worshipper is holding a double umbrella with a single handle over a Bodhi-tree.[10] (Fig. 173).

Umbrella bearers :—

Usually we find normal figures of men and women serving as umbrella bearers[11] known as *chhatradhara* and *chhatradhārikā* respectively. In early sculptures the dwarf umbrella bearers, as seen on the coins of the Gupta Emperor Chandra Gupta II, are conspicuous by absence.

---

1 *Rāyapaseṇiya Sutta,* Kaṇḍikā 47.
2 Marshall, *Sanchi,* Pls. 15, 16.
3 Marshall, *Sanchi,* Pls. 79/27b.
4 *Bṛihatsamhitā,* 72. 2.
5 Ibid.
6 Ibid.
7 Majumdar, *A Guide to the Sculptures in the Indian Museum, Calcutta,* Pl. 8a.
8 Ibid.
9 Marshall, *Sanchi,* Pl 43.
10 Sivaramamurti, *Amaravati,* Pl. 5, Fig. 6.
11 Marshall, *Sanchi,* Pls. 18, 57.

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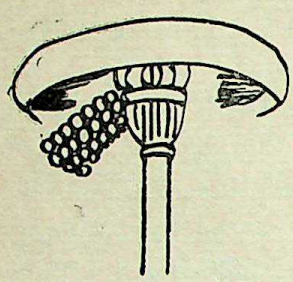

Fig. 170

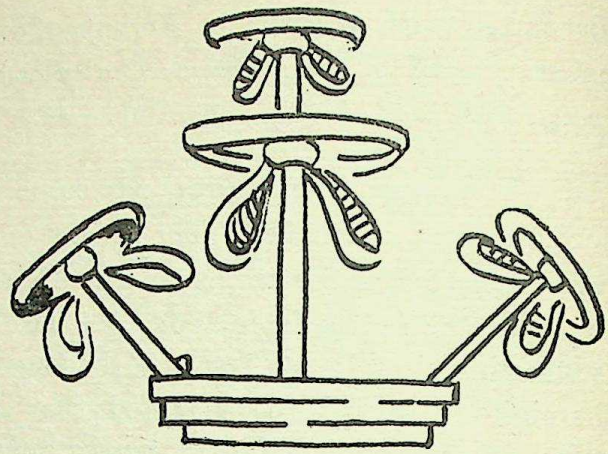

Fig. 171

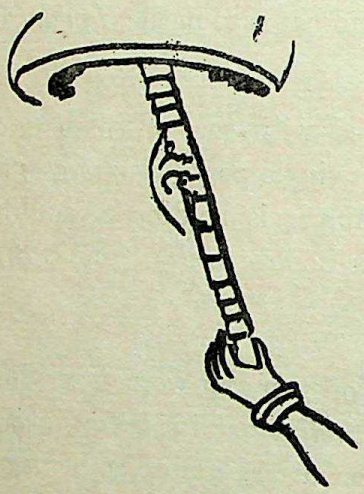

Fig. 172

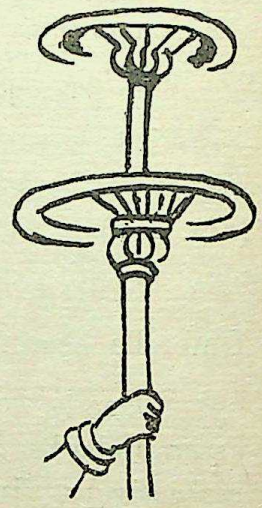

Fig. 173

Fig. 174

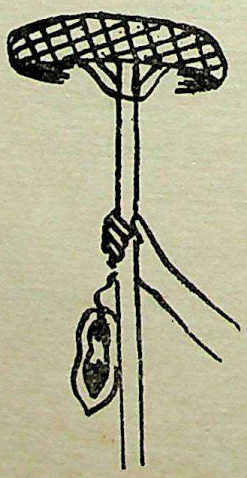

Fig. 175

Fig1. 76

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Umbrellas used by the laity :—

We also have parasols other than those for royal use. In the Pālī literature two types of umbrellas are mentioned :[1] *maṇḍala-baddha* and *salākā-baddha ;* the former appears to have a round canopy of one piece only (Fig. 174), while the latter, as its name implies, consisted of ribs. The ordinary umbrellas were made of leaves (*paṇṇa*), grass (*taṇa*) and rushes (*usīra*)[2] (Cmp. Fig. 175).

Flywhisk (*chāmara*)—

Flywhisk like the *chhatra* was also a symbol of royalty. Its handle (*chāmara-daṇḍa*) was to be of wood. Ordinarily it was to be half a cubit in length.[3] The *chāmara-daṇḍa* in the hands of *yakshī* from Didarganj,[4] *yaksha* from Sanchi,[5] and another from Mathura[6] (Figs. 176, 177) shows, that the above mentioned direction was generally followed. Longer handles were also not unknown[7] (Fig. 178). Generally these used to be plain, but ornamented handles are also seen[8] (Fig. 179). They were studded with semi-precious stones and gems. The designs on the *daṇḍa* of the Mathura *yaksha* in the Lucknow Museum, point to its originally being studded. Sometimes the tip of the handle was round[9] (Fig. 177). The upper portion was bulbous in form in which the long hair were set in mass. Specimens from Ajanta and Mathura show, that this part was also decorated (Figs. 176, 177).

---

1 Oldenberg and Rhys Davids thought that in this type the handle was fixed to the rim which is clearly an impossible arrangement. These might have been something like the palm-leaf umbrellas still used by the villagers, wherein the leaves are fixed on successive rings of bamboo strips. (*Vinaya Texts*. III, pp. 133-34).

2 *Bhikkhuṇi-Vibhaṅga*, Pāchittiya LXXXIV, 2. 1.

3 *Bṛihatsamhitā*, 71. 3.

4 Commaraswamy, *HIIA*., Pl. 5, Fig. 17.

5 Marshall, *Sanchi*., Pl. 30.

6 Lucknow Museum, antiquity No. J. 103.

7 Marshall, *Sanchi*, Pl. 23 ; Griffith, *Ajanta*, Pl. 39.

8 Barua, *Barhut*, Pl. 30, Fig. 23 ; Marshall, *Sanchi*, Pl. 23.

9 Lucknow Museum, antiquity No. J. 103.

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Fig. 177

Fig. 178

Fig. 179

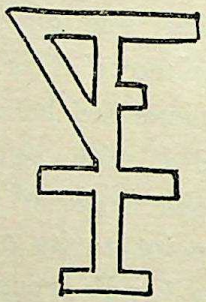

Fig. 180

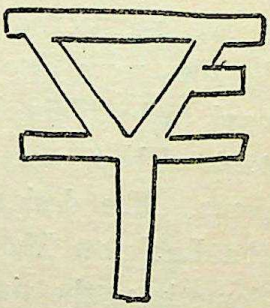

Fig. 181

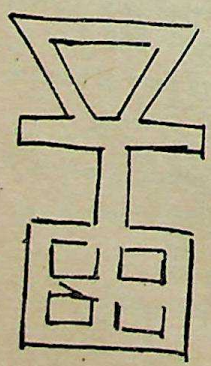

Fig. 182

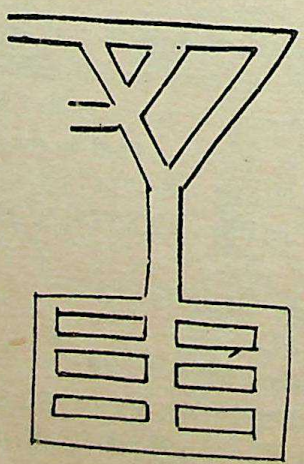

Fig. 183

Fig. 184

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Flywhisk bearers—

The royal flywhisk bearers (*chāmaradhara*) enjoyed high status. On several of the Buddha figures God Śakra and other Bodhisattavas appear with the flywhisk. At the time of Rāma's coronation this was done by Sugrīva and Bibhīshaṇa.[1] The female attendant bearing flywhisk was named as *chāmaragrāhiṇī*.

Standards (*dhvaja*)—

Along with a flywhisk and umbrella a standard has also been regarded as a royal emblem. Among all of them its position is unique. Even crossing of its shadow was regarded as a thing against etiquette.[2] Its use was known in India since prehistoric times. In Ṛigveda there are only a few references but they are enough to show that at least in war, the standard was brought in use.[3]

Standards were mainly of two types. with streamers (*sapatāka*) and without streamers (*nishpatāka*). The former were plain, or decorated with a sign or crest. Both these types are seen in sculpture. Standards, which had no streamers, bore symbols on their tops.

Nishpatāka-dhvaja—

A symbol usually described as 'triangle-headed standard' is found on early punch-marked coins[4] and Śuṅga[5] sculptures (Figs. 180-183). It bears a duplicate flag attached to the triangle. Perhaps the symbol can be identified as *Indrayashṭi* or *Indradhvaja* i.e., flag sacred to Indra, which is described in the Mahābhārata[6] as being raised with great pomp and ceremony by kings and the people.

---

1 *Rāmāyaṇa*, Yuddha., 128. 28, 68-69.

2 *Suśruta*, Chikitsā, 24. 90.

3 Macdonell, *Vedic Index*, I, p. 406 ; II, p. 416., Ṛig. Veda. VII. 83.2

4 Allan, *Catalogue of the Indian Coins in the British Museum*, Coins of Ancient India, London (1936), Introduction p. xxxiv.

5 Marshall, *Sanchi*, Pl. 37 ; Cunningham, *Bhilsa Topes*, Pl. 32, Fig. 6.

6 *Mahābhārata*, Ādi., 63. 18-21.

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Another instance of this variety of standard is seen at Bharhut, where a *yakshī* is holding a standard crowned with a *suparṇa* (half-human and half-bird like figure) but without any flag[1] (Fig. 184) the suspended object being only a cluster of wreaths. On another railing pillar from the same place depicting the story of *Saṇgāmāvachara Jātaka*[2] the elephant is shown carrying a peculiar standard in his trunk. The top bears a loop from which garlands are suspended (Fig. 185). The Bodhisattva himself is also carrying a standard having a curved tip with two wreaths hanging from it[3] (Fig. 186). At Sanchi a *nishpatāka dhvaja* is seen with a *chakra* on its top (Fig. 187). Another instance of such a standard comes from Ahichchhatrā, where on a panel god Māra or Makaraketana is shown carrying a standard crowned with the figure of a crocodile[4] (Fig. 188).

Sapatāka-dhvaja—

The following varieties of this type are seen in sculpture :

(i) The standard consists of an upright post with a horizontal rod at its upper end from which the flag hangs loosely (Figs. 189, 190). The flag was fairly long, sometimes equal to the post itself[5]. In much a later work, however, eight kinds of flags are mentioned varying in length from 5 to 12 cubits.[6] In the Mahābhārata,[7] different crests decorating the flags of various heroes are mentioned but in sculpture only floral decorations and geometrical patterns appear on them (Figs. 189, 191).[8] Sometimes even a legend was also inscribed on the flag.[9]

---

[1] Barua, *Barhut*, Fig. 17a.
[2] Ibid., Fig. 101.
[3] Ibid.
[4] Lucknow Museum, antiquity No. 46. 13.
[5] Allahabad Museum, antiquity No. M.72 (Terratotta).
[6] Bhoja, *Yukti-Kalpa-taru*, verses. 496, 497.
[7] *Mahābhārata*, Bhīshma., 17. 21, 24, 26, 27, etc.
[8] Barua, *Barhut*, Figs. 14-15 ; Marshall, *Sanchi*, Pl. 16.
[9] Cunningham, *The Bhilsa Topes*, Pl. XIX. 183.

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Fig. 185

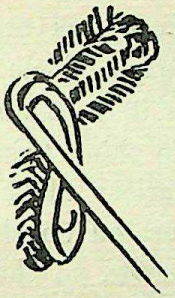

Fig. 186

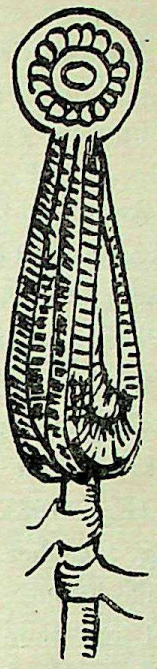

Fig. 187

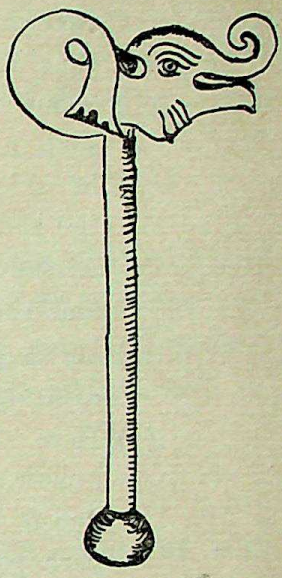

Fig. 188

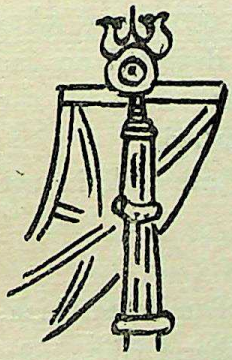

Fig. 189

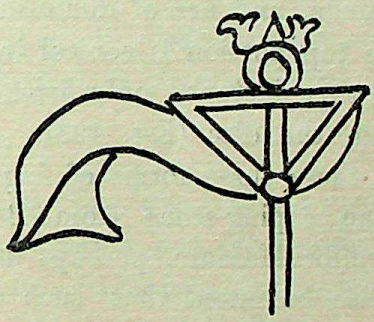

Fig. 190

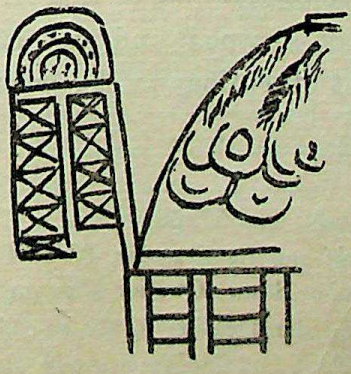

Fig. 191

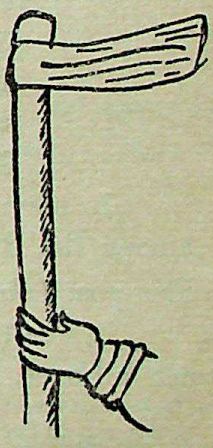

Fig. 192

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(ii) In this type the upper end of the flag-post is curved to turn downwards; and, under the arch thus formed, the flag is suspended from a rod connecting the curved end with the pole. In such a way even two flags could be hung side by side on the same rod (Fig. 191)[1]. Sometimes the space in the arch is filled with floral designs.[2] At Sanchi the top of the flag-post is slightly bent and the *patākā* is tied to it.[3]

(iii) In simpler variety the *patākā* was simply tied to a straight pole[4] (Fig. 192).

(iv) Here the flag takes the form of an annulated hollow cylinder (Fig. 193). The effect was produced by sewing together round strips of cloth perhaps of various colours, mounting it on a disc at the upper end and then the whole thing being suspended from a pole. In a sub-variety of this type the strips are broader and decorated on the outside, and are of diminishing diameter, so that the top portion is conical in form (Fig. 194). In another instance only wreaths are seen hanging from the disc (Fig. 195). It is significant that all these three forms of flags are depicted on the same coping-stone from Besnagar, now in the Gwalior Museum, perhaps unpublished.[5]

It may also be noted that such flages are still in use among the Buddhists in Tibet and Bhutan.

Flag-post (*dhvajayashṭi*)—

It was made of wood, and was usually of uniform thickness all over, but exceptions to this were also there[6] (Fig. 189).

---

[1] Barua, *Barhut*, Figs. 15, 54.

[2] Ibid.

[3] Marshall, *Sanchi*, Pls. 57, 59.

[4] Maisey, *Sanchi and Its Remains*, Pl. 35/46.

[5] Besnagar Coping Stone, Gwalior Museum, Room No. 5

[6] Gyani, R. C., Identification of the so-called Sūrya and Indra figures in the Cave No. 20 of the Bhaja group, *Bulletin of the Prince of Wales Museum*, Bombay, No. 1, 1950-51, Fig. 6, pp. 15-21.

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In some specimens it appears to have been made of three separate rods tied together by strings at equal intervals.[1] Near the base the cap-like cover was also sometimes provided[2] (Fig. 189).

Decorations of a Standard—

The Mahābhārata[3] and later works like Bṛihatsamhitā give a comprehensive list of different decorations of a standard, but none of them is, however, traceable except a garland (Fig. 196).[4] Sometimes the garlands were substituted by pearl strings (Fig. 197).[5]

Symbols on the Standards—

Generally the standards have *tri-ratna*, alone or with *dharma-chakra* (Fig. 190).[6] In one instance, however, the flag is surmounted with a wheel (*chakra*) (Fig. 196).[7]

Bedstead (*mañchaka*)—

The following types of bedsteads mentioned in the early Pālī literature can fortunately be identified in sculpture :

(i) *Masāraka mañchaka*—

In this type the mortice was scooped out in the upper part of the legs and the tenon was cut in the frame. It is illustrated in the Mathura sculptures[8] (Fig. 198).

---

[1] Marshall, *Sanchi*, Pl. 16.

[2] Ibid., Pls. 16b, 69e.

[3] *Mahābhārata*, Ādi. 63-20.

[4] Varāhamihira in his *Bṛihatsamhitā* (43.7,57) gives a list of such decorations viz. small bells (*kiṅkiṇī*), bell (*ghaṇṭā*), garland (*srak*,) a small basket (*piṭaka*), umbrella (*chhatra*), crescent (*ardha-chandra*) and a mirror (*ādarśa*). For other details see my paper, Prāchīna dhvajon kā eka adhyayana, *Nāgarī Prachāriṇī Patrikā* Sam. 2010, No 3. pp. 232-46.

[5] Marshall, *Sanchi*, Pl. 63.

[6] Ibid, Pl. 17 ; Barua, *Barhut*, Fig. 101 ; Vogel, *Mathura*, Pl. 19s.

[7] Marshall, *Sanchi*, Pl. 62.

[8] Vogel, *Mathura*, Pl. 51a.

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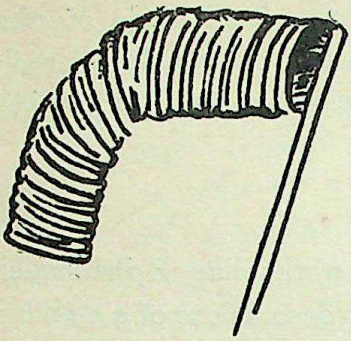

Fig. 193

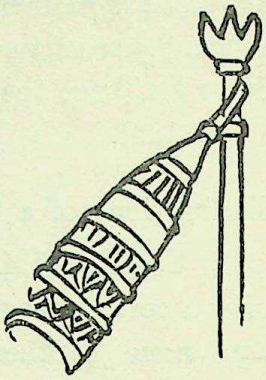

Fig. 194

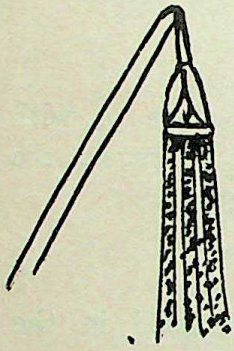

Fig. 195

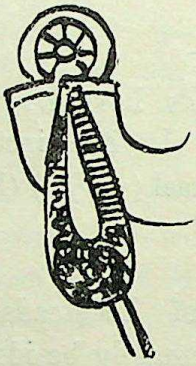

Fig. 196

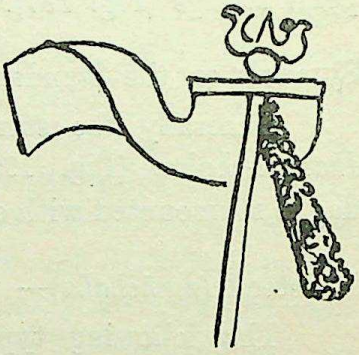

Fig. 197

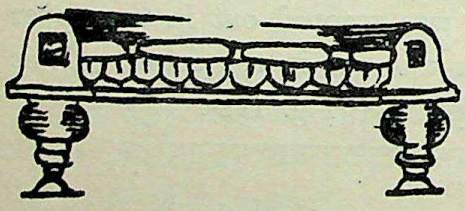

Fig. 198

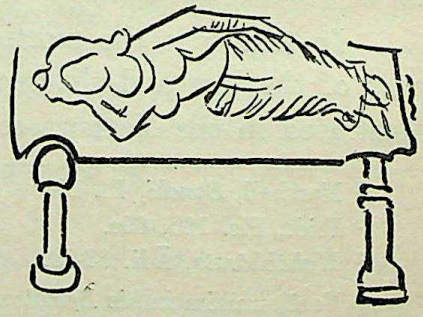

Fig. 199

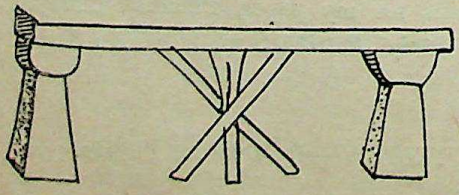

Fig. 200

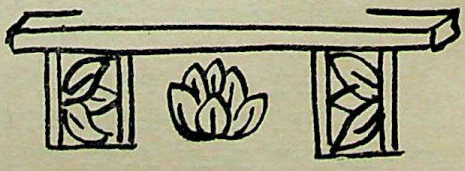

Fig. 201

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(ii) *Bundikābaddha mañchaka*—

In this variety the frame and the legs are fixed by nails (*bundikā*). Illustrations of this type are found from Bharhut (Fig. 199) and Ahichchhatrā[1] (Fig. 200).

Some of the mouldings, seen in the legs of bedsteads at Bharhut[2] and Mathura[3] (Fig. 198) agree with their list given by Varāhamihira, a later writer.[4] According to him the legs of a cot consisted of a top (*śīrshaga*), bulbous portion (*kumbha*), shaft (*jaṅghā*), base (*ādhāra*) and lowermost part (*khura*) (Fig. 202).

A few specimens in the *Gandhāra* art show that the cot was slightly sloping towards the feet.[5]

Beds (*śaiyyā*)—

The bedding comprised of carpet (*attharaṇa, chilamikā*), mattress (*tūlī, bhisi*), bedcover (*paṭṭapaḍichchhāyaṇa*), and pillows (*bibboyaṇa*).

(i) *Attharaṇa*—

A carpet along with the cushion is not seen in sculpture but a common type of *attharaṇa* is met with at Bharhut[6] (Fig. 204).

(ii) *Bhisi*—

It is usually seen with a cover.

(iii) *Paṭikā*—

A bed sheet as seen on an ivory comb from Taxila has a border line and is decorated with dotted pattern (Fig. 205).[7]

---

[1] Lucknow Museum, antiquity No. 46. 13.

[2] Barua, *Barhut*, Fig. 35.

[3] Vogel, *Mathura*, Pl. 51a.

[4] *Bṛihatsamhitā*, 78. 29-31.

[5] Foucher, *L' Art GB.*, Figs. 276-284.

[6] Barua, *Barhut*, Fig. 10.

[7] Ghosh, Taxila (Sirkap), 1944-45, *Ancient India* No. 4, (1948), Pl. 20, p. 80.

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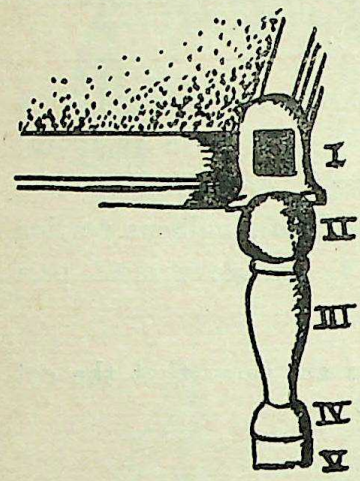

Fig. 202

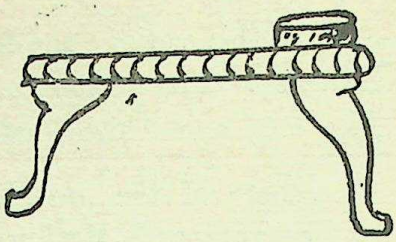

Fig. 203

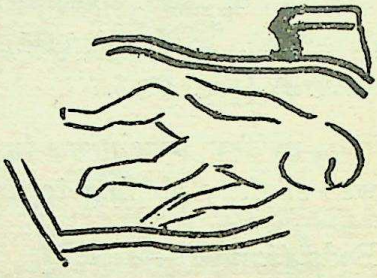

Fig. 204

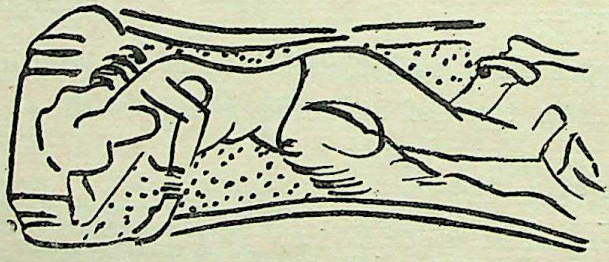

Fig. 205

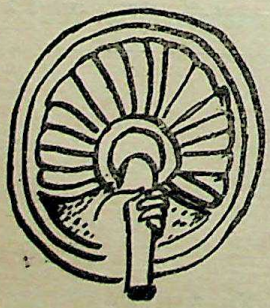

Fig. 206

Fig. 207

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(iv) *Bibboyaṇa* or *bimbohana*—

They were of two types: elongated bolsters (*upadhāna*) and round flat pads (*masūraka*). These were sometimes rectangular also (Fig. 204).[1] The decorated bolsters used for the head (*sīsūpadhāna*) were sometimes kept under one end of the coverlet.[2] The *masūraka* type of pillows were used not only on the bedsteads but also on the thrones[3] (Fig. 127) and couches (Fig. 203).[4]

Fans (*vyajana*)—

In sculptures fans have been used mostly for waving but sometimes also for wafting fire. They were made of the leaves of *tāla* tree (*tāla-vṛintaka*), *vāka* (*vākamayavījana*), *usīra* grass (*usīramaya-vījana*) and peacock feathers(*morapañchhamaya-vījana*).[5] They were usually provided with handles. Normally they were round (Fig. 206) but more artistic were the fans having a form of 'pīpal' or 'pān' leaf (Figs. 207, 208). Women holding fans of *tāla* tree (*tālavṛintaka-dhāriṇī*) are often seen in terracottas and sculptures.[6] Fans for royalty were held by attendants as found in several court scenes (Fig. 209).[7]

The fan used for kindling fire or cooling a hot dish of food (Figs. 210-212)[8] was made out of bamboo strips or grass. Rectangular in shape, it is shown both with (Fig. 213) and without a handle.

Stand for Jars and Dishes of Eatables (*pattamāḷaka, pattakaṇḍolaka*)—

It was made of wicker work or reeds wide enough even for big jars. Its approximate height, as can be guessed from

1 Barua, *Barhut*, Fig. 10a.
2 Ibid.
3 Sivaramamurti, *Amaravati*, Pl. 12 Figs. 1, 5.
4 Coins of Huvishka, *British Museum Catalogue*, Pl. XXIX/5.
5 *Vinaya Piṭaka*, Chulla., 5. 22. 1.
6 Agrawala, Mathura Terracottas, *JUPHS.*, Vol. IX Pt.2, Pl. IX Fig. 31.
7 Sivaramamurti, *Amaravati*, Pl. 5 Fig. 8.
8 Ibid., Pl. 5. Fig. 34; Marshall, *Sanchi*, Pl. 52.

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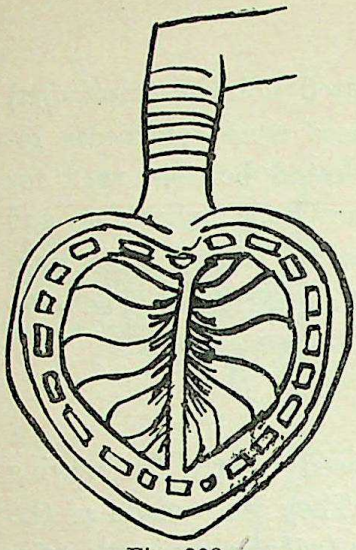

Fig. 208

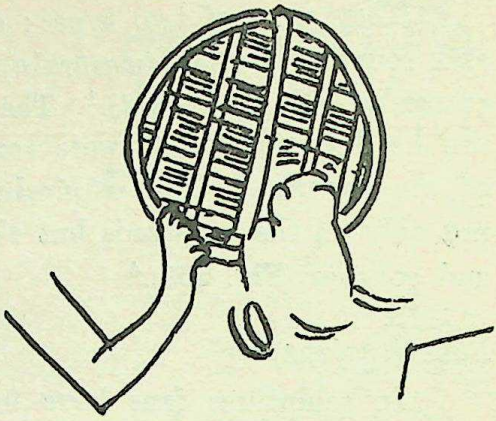

Fig. 209

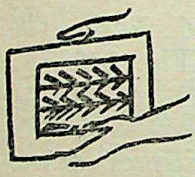

Fig. 210

Fig. 211

Fig. 212

Fig. 213

Fig. 214

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its illustrations in sculpture, was approximately three feet (Figs. 214, 215,).[1]

That used for food-taking purposes (*bhojana-phalaka*) was *ḍamaru*-like in shape with a pair of truncated cones joined in the middle (Fig. 216).[2]

Lamps and Lamp-Stands (*dīpa* and *dīpādhāra*)—

Lamps—

The earthen lamps were shaped like pans to take oil and provided with a small beak for the wick (Fig. 217).[3]

Torches (*dīpikā, ulkā*)—

The torch, as seen in a Mathura sculpture consisted of an oil-cup fixed on the top of a handle held aloft in the hand. The flame is indicating that a piece of cloth or wick soaked in oil was kept burning in it (Fig. 218). The person holding this torch has an oil-can also in the other hand to feed the burning torch. The artistic oil-can in this case is provided with loop handle and is shaped like a bird with a hole in its beak for the oil to flow[4] (Fig. 219).

The lamp-stand had a solid base, a shaft and a small dish for the lamp, supported by a trident-like object[5] (Fig. 220). The lamp was also fixed at some height in the wall by means of a metallic strip[6] (Fig. 217).

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1 Agrawala, Palace Scenes on a Mathura pillar in the Lucknow Museum, *JUPHS.*, XIX, Fig. 2.

2 Barua, *Buddha-Gaya*, Fig. 65

3 Barua, *Barhut*, Fig. 51.

4 Smith, *Jain Stupa*, Pl. 28, back elevation.

5 Barua, *Barhut*, Pl. 26, Fig. 21-24.

6 Ibid., Fig. 51.

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Fig. 215

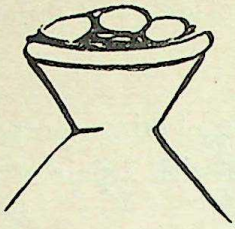

Fig. 216

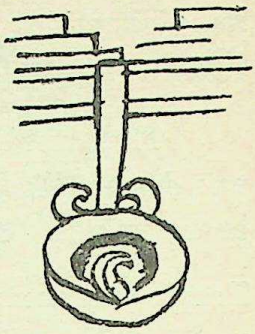

Fig. 217

Fig. 218

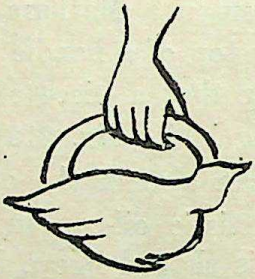

Fig. 219

Fig. 220

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CHAPTER IV

MEANS OF TRANSPORT

Means of transport in this period comprise chariots, carts, palanquins and boats. Elephants, horses, camels and bulls were also used for this purpose.

Chariots (*ratha*)—

In the Vedic times it comprised of the following parts[1] (Fig. 221):

(i) Axle (*aksha*).
(ii) Pole (*īshā*).
(iii) Yoke (*yuga*).
(iv) Lashings (*yoktra*).
(v) Pins of the yoke (*śamyā*).
(vi) Reins (*raśmi*).
(vii) Girths (*kakshyā*).
(viii) Body of the chariot (*kośa*).
(ix) Inner portion of the body (*nīḍa*).
(x) Nave (*nābhi*).
(xi) Seat for the warrior (*garta*).
(xii) Floor (*rathopastha*).
(xiii) Chariot-front (*ratha-śīrsha*).
(xiv) Spokes of the wheel (*arāh*).
(xv) Felloe (*nemi* and *pradhi*).
(xvi) Wheel (*chakra*).
(xvii) Linchpin (*aṇi*).
(xviii) Tire (*pavi*).
(xix) Pole end (*prauga*).

The names of some more parts are found in the epics[2] and the Purāṇas[3]. Of these the following are seen in sculpture (Fig. 222).

---

[1] Piggot, Stuart, *Prehistoric India*, 1950, p.280.

[2] *Mahābhārata*, Droṇa, 138. 17 : 147.82 ; 188.14-16, etc.

[3] *Matsya.*, 124.38 ; 132.17-43 ; *Liṅga.*, Chap. 72 ; *Vāyu*, 51.61.

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Fig. 215

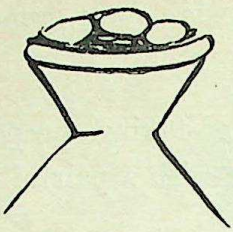

Fig. 216

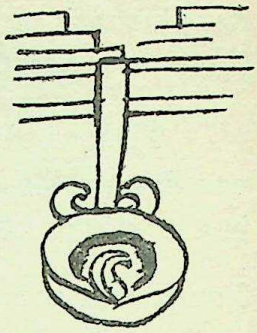

Fig. 217

Fig. 218

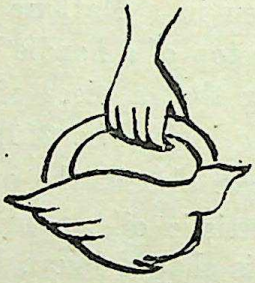

Fig. 219

Fig. 220

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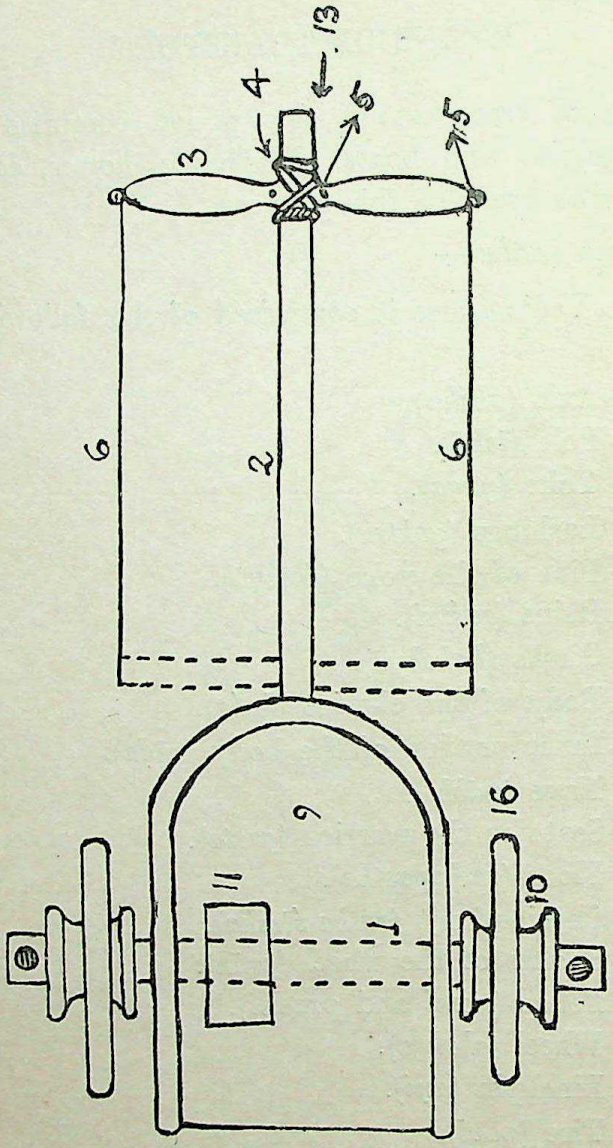

Fig. 221

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(1) *Ishā*—

The pole was fairly thick and curved in shape[1] (Fig. 223). The modern vehicles have, however, a straight pole.

(2) *Yuga*—

It was a thick piece of wood to the middle of which the *īshā* was tied with lashings[2]. In some specimens the projected end of the *īshā* is also seen[3]. It was further provided with either two small pads or pieces of wood, each fixed between the neck of the yoked animal and the middle of the yoke, possibly for the safety of the animals (Fig. 224).[4]

(3) *Kośa*—

The box. It was covered on three sides and was open from the back. Chariots seen in sculpture do not show any top covering. Seating arrangements are not visible. Usually persons inside are seen standing, but reclining position of the chief rider in one case[5] (Fig. 225) suggests existence of some sort of seat for him.

(4) *Paksha*—

The sides of the *kośa* were semicircular in form and were decorated sometimes with geometrical patterns and sometimes with the floral designs and animal figures (Fig. 226, 227, 228[6]).

(5) *Kūbara*—

It was, as has been elsewhere shown[7],

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1 Marshall, *Sanchi*, Pl. 23.

2 Barua, *Barhut*, Fig. 86.

3 Sivaramamurti, *Amaravati*, Pl. 10 Fig. 13.

4 Marshall, *Sanchi*, Pls. 40, 44

5 Burgess, *Report on the Buddhist Cave Temples and Their Inscriptions.* (1883) p. 6, No. 5.

6 Terracotta pieces in the Allahabad Museum and Sanskrit University Museum.

7 Joshi, N.P., Prāchīna Bhāratīya Yāna, *Nāgarī Prachārinī Patrikā*, (Sam. 2008), No. 3-4. pp. 320-21.

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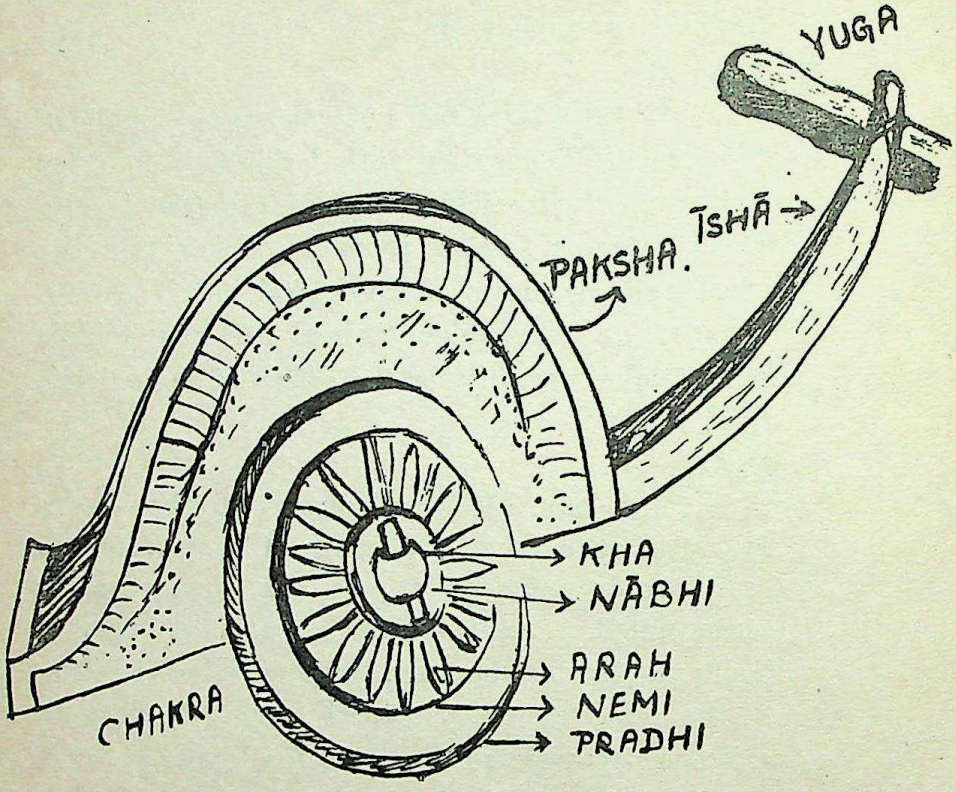

Fig. 222

Fig. 223

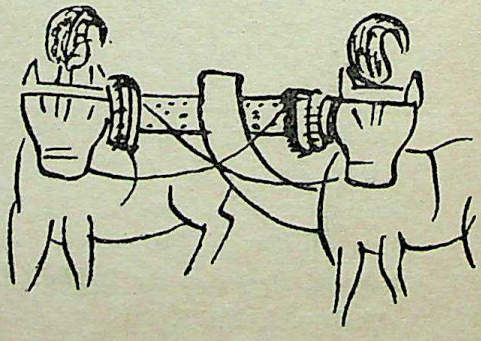

Fig. 224

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the front portion of the box. In sculpture this part bears a little decoration but the terracotta specimens show that it was lavishly ornamented (Fig. 229)[1]. According to the Mahābhārata it was decorated with iron and gold stripes[2].

(6) *Chakra*—

Usually chariots had spoked wheels, two in number. All the parts of the wheel viz. inner and outer rims (*nemi* and *pradhi*), the raised (*nābhi*), the central hole (*kha*) and spokes (*arāḥ*) are seen in sculpture. An actual wooden wheel found in the Pāṭaliputra excavations is approximately four feet in diameter[3]. It belonged either to a cart or chariot. The spokes were sometimes shaped like lotus petals[4].

(7) *Horses*—

Usually two, (Figs. 224, 230) but in some cases four horses (Fig. 225) were yoked to a chariot. All of them were yoked side by side. The names of these four horses according to the Mahābhārata were *dakshiṇa-pārśva, vāmapārshṇi, vāmadhurya (dakshiṇa)aśva*[5]. The girths (*kakshyā*) passed vertically and horizontally round the body of the animals and kept them attached to the vehicle[6] (Fig. 230). The tails of the horses were also tied with these girths possibly to save them from being entangled with the fast rotating wheels. This was a very common feature now given up. Sometimes the hair of the horses' mane were made in plaits (*bālabandhana*) so as to appear more attractive[7] (Figs. 231, 232).

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1 Terracotta chariots in the Allahabad and Lucknow, Museums.

2 *Mahābhārata*, Droṇa., 147.82.

3 Patna Museum, antiquity No. Arch. No. 44.93

4 Maisey, *Sanchi and Its Remains*, Pl. 7 Fig41

5 *Mahābhārata*, Vana., 198. 7-9.

6 Marshall, *Sanchi*, Pl. 23.

7 Barua, *Barhut*, Fig. 52.

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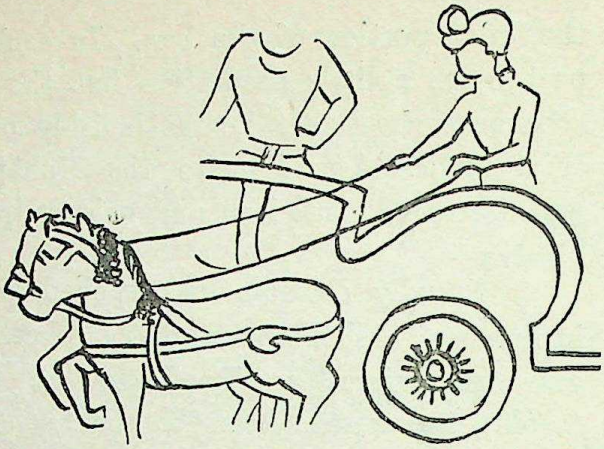

Fig. 225

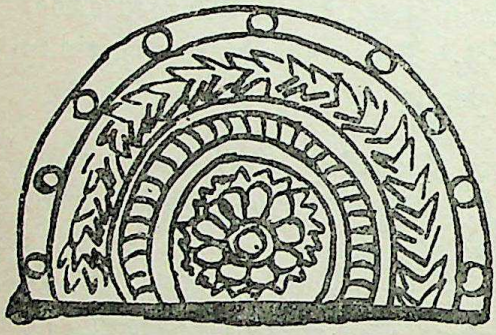

Fig. 226

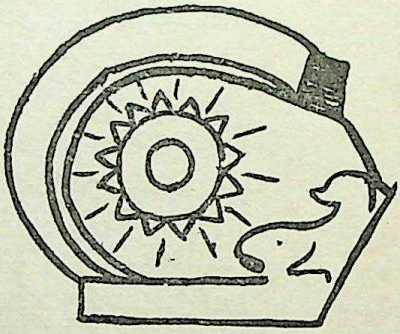

Fig. 227

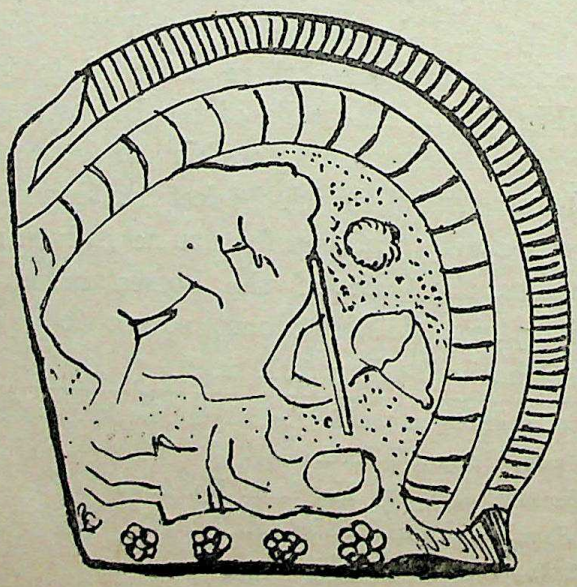

Fig. 228

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The crest (*chāmara*) appears on the forehead of the horse[1] (Fig. 224). Sometimes the horses of the royal chariots appeared with a network of beads or pearls suspended from their necks so as to cover their entire chests (Fig. 233)[2] Tassels of semi-precious stones and beads decorated the temples and necks of the horses in some cases (Fig. 225[3] also Fig. 230). The horses were controlled by the reins (*raśmi* or *abhishu*) attached to the bridles, and also with a long stick with pointed end which served as a whip[4].

A fine chariot drawn by four elephants and driven by a young elephant is seen on a terracotta plaque of Śuṅga age, now preserved in the Bharat Kala Bhavan, Banaras[5]. Another Śuṅga terracotta from Mathura[6] illustrates a chariot drawn by stags. In the Matsya Purāṇa, however, animals like asses, elephants and stags are said to have been yoked to the chariot[7].

In literature chariots of different shapes and sizes have been discussed, but in art excluding the open chariots other types are conspicuous by their absence. These open vehicles or war chariots (*sāṅgrāmika-ratha*) had a wooden railing equal to a man's waist in height. In sculptures these very chariots have been used for military as well as civil purposes ; so much so that a king going for a joy-ride with his consort is seen riding a similar chariot[8].

These chariots were fairly big in size and could at a time accommodate even four persons[9].

Usually the persons in chariots are seen standing, the main occupant remaining to the right of the driver, but the

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1 Marshall, *Sanchi*, Pl. 40 and 44.
2 Barua, *Barhut*, Fig. 53.
3 Marshall, *Sanchi*, Pl. 23.
4 Maisey, *Sanchi* and Its Remains, Pl. 16.
5 Bharat Kala Bhavan, antiquity No. 4827.
6 Mathura Museum, antiquity No. 2853.
7 *Matsya*. 172.2,13 ; 282.3–9 ; *Buddha Charita*, 2.21.
8 *Marshall, Sanchi*, Pl. 79 Fig. 27b.
9 Marshall, *Sanchi*, Pl. 23.

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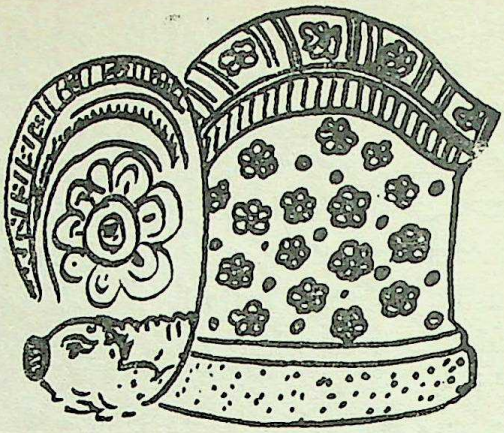

Fig. 229

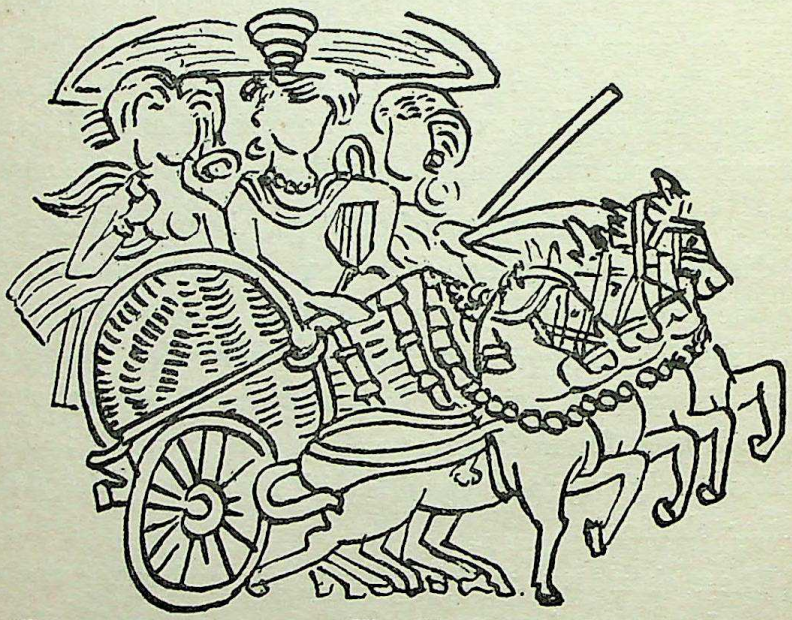

Fig. 230

Fig. 231

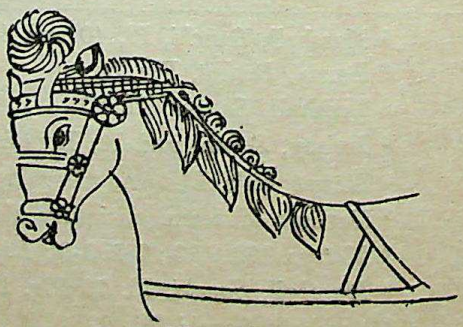

Fig. 232

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positions could be interchanged[1]. In a few cases the *sārathī* appears standing behind the *rathī*[2].

We also find women driving chariots[3].

Bullock-carts (*goratha*)—

Most of the parts of a chariot and a bullock-cart were the same but some of them peculiar to the carts only are described below :—

1. *Triveṇu*—
   It was a pole made of three bamboos joining the yoke with the box of the cart, and meeting together at the point of *yugabandha* (Fig. 234).[4]
2. Seat for the driver :—
   In case of the chariot the driver stood by the side of the main occupant, but in case of the carts a separate seat in front of the box was provided for him (Fig. 235).[5]
3. Inner and outer pins :—
   In sculptural representations we find four pins inserted in the yoke to keep the necks of the animals in position. These outer and inner pins were named as *śamyā* and *śala* respectively (Figs.234, 236).[6]
4. Pendant-rod—
   Pendant-rods are seen suspended from the pole near the *yugabandha* to keep the front portion raised from the ground[7]. (Fig. 237).
5. Tops—
   Carts meant for passengers generally were covered. A cart at Goli is shown with a barrel roof (Fig. 238)[8] but at Mathura the covering is slightly

1 Marshall, *Sanchi*, Pl. 18a.
2 Marshall, *Sanchi*, Pl. 5.17b, 18.
3 Marhsall, *Sanchi*, Pl. 23.
4 Barua, *Barhut*, Fig. 86.
5 Smith, *Jain Stupa*, Pl. 15.
6 Barua, *Barhut*, Figs. 45, 86.
7 Lucknow Museum, antiquity No. B. 122.
8 Ramchndran, *Goli*, Pl. 5, Frieze 2.

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Fig. 233

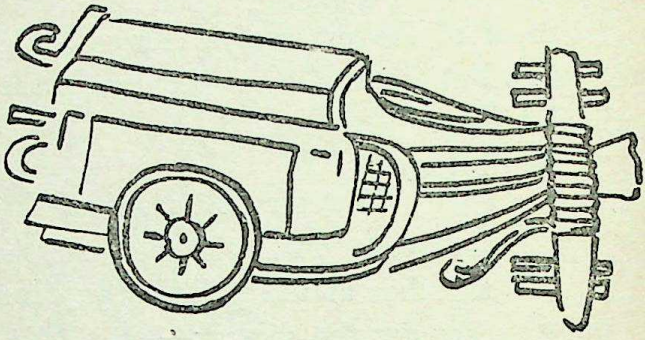

Fig. 234

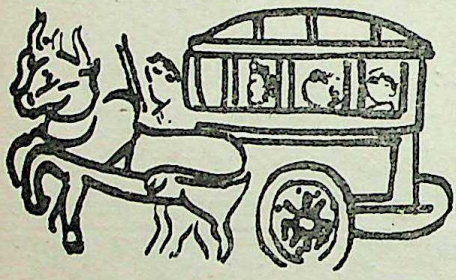

Fig. 235

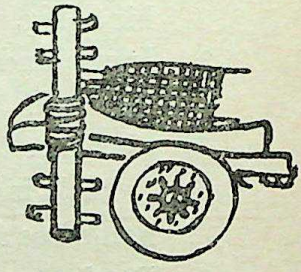

Fig. 236

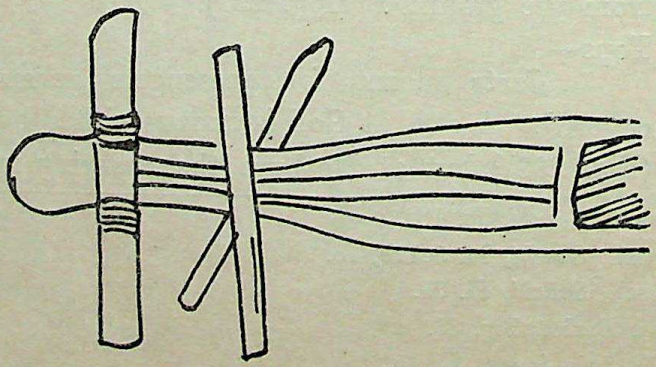

Fig. 237

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sloping and supported on four upright posts (Fig. 235)[1]. The edges of roofs in the first variety bear decorations on them but in the latter they are plain.

Types of carts—

Both covered and uncovered carts were in use. Uncovered carts (*śakaṭa*, *saggaḍa*) were usually used for carrying loads. They were open on all sides (Fig. 236)[2]. As seen in a few specimens, they were used by passengers also,[3] but then they were provided with proper railings. Usually covered carts were meant for passengers (Fig. 235)[4]. They were roomy enough to accommodate as many as four persons excluding the driver who sat outside the box. All these varieties of bullock carts are still in use.

Generally a pair of bullocks was yoked to these carts. There is, however, one instance to show that horses were also used for this purpose[5]. The ornaments on the body of the yoked bulls are not clear but we get some distinct idea from their independent illustrations at Sanchi. The main ornament is a heavy necklace usually of bead strings embossed with plaques square and circular in shape ; in some cases the necklace consists of a series of strings secured fit round the neck of the animal by a knot inserted in a loop (Fig. 239, 285, 286)[6]. The driver had either a whip (*pratoda*) made of twisted strings or a small stick (*pauda laṭṭhi*)[7].

Boats and ships (*nau*, *taraṇī*, *pota*)—

The early Jaina literature and the Artha-śāstra distinctly show that navigation was known in India since early times. In the sculpture the following varieties of boats are seen :—

---

1 Smith, *Jain Stupa*, Pl. 15.
2 Barua, *Barhut*, Fig. 45.
3 Smith, *Jain Stupa*, Pl. 20.
4 Smith, *Jain Stupa*, Pl. 15.
5 Smith, *Jain Stupa*, Pl. 20.
6 Marshall, *Sanchi*, Pls. 41, 43, 97.
7 Smith, *Jain Stupa*, Pl. 20.

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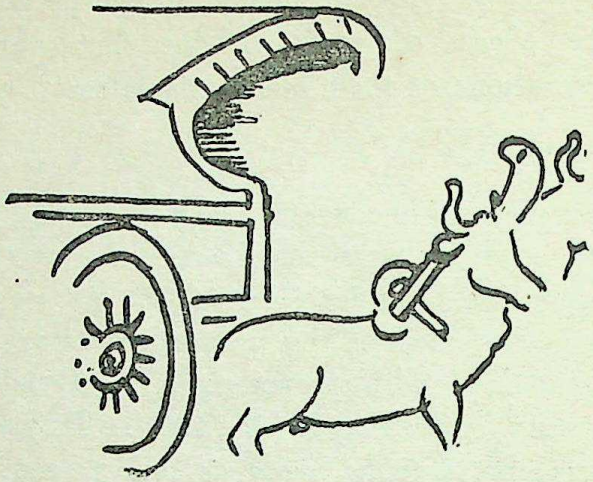

Fig. 238

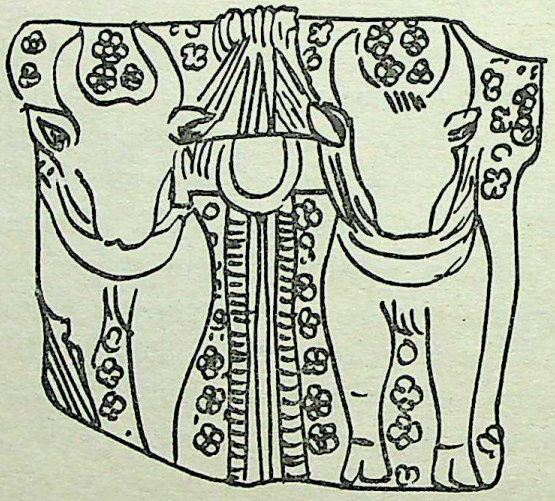

Fig. 239

Fig. 240

Fig. 241

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1. Canoe-shaped boat :—

This was a little boat carved out of a log of wood. It could accommodate at least three persons (Fig. 240)[1]. When in shallow waters, such boats were propelled with a pole (*bansa*).[2]

2. Small boats—

This type of boat was made of wooden planks (*dāru-phalakāni*) joined together by dowel joints. In some specimens one of its extreme ends was shaped like a beak of a bird. A pair of oars (*phiya*) and a rudder (*phiya-aritta*)[3] were the necessary equipments for it (Fig. 241)[4].

3. Ships (*pota*)—

These were also made of strong planks being joined to each other with wooden dowels. They had big oars shaped like spoons, the prototype of which is still to be seen on sea-coast near Bombay (Fig. 242, 243)[5]. Such ships were used for voyages across deep oceans infested with big crocodiles and other aquatic animals. The sails and masts are conspicuous by their absence in the sculpture, but a few illustrations of ship with double masts (*kūpa, kūpa-daṇḍa*) and sails (*sitam*) are prserved on some of the coins of Śri Yajnya Śātakṛṇi[6].

4. Royal barge—

As appears at Sanchi, the prow of the king's boat was shaped like the front portion of a winged lion with pointed beak (Fig. 244)[7]. Towards the helm appears the up-raised tail of the fabulous

---

1 Barua, *Buddha-Gaya*, Fig. 59.
2 Barua, *Buddha-Gaya*, Fig. 59.
3 *Jātaka*, II, 112 ; III, 126 ; IV, 17, 21.
4 Marshall, *Sanchi*, Pl. 51.
5 Barua, *Barhut*, Fig. 85.
6 Motichandra, *Sārthavāha*, (1953), Fig. 3.
7 Maisey, *Sanchi and Its Remains*, Pl. 21, Fig. 2. For literary description of such barges see *Harivamśa*, Vishṇu 88.57-63.

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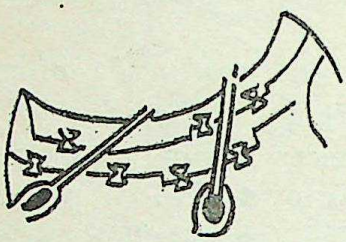

Fig. 242

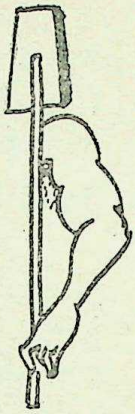

Fig. 243

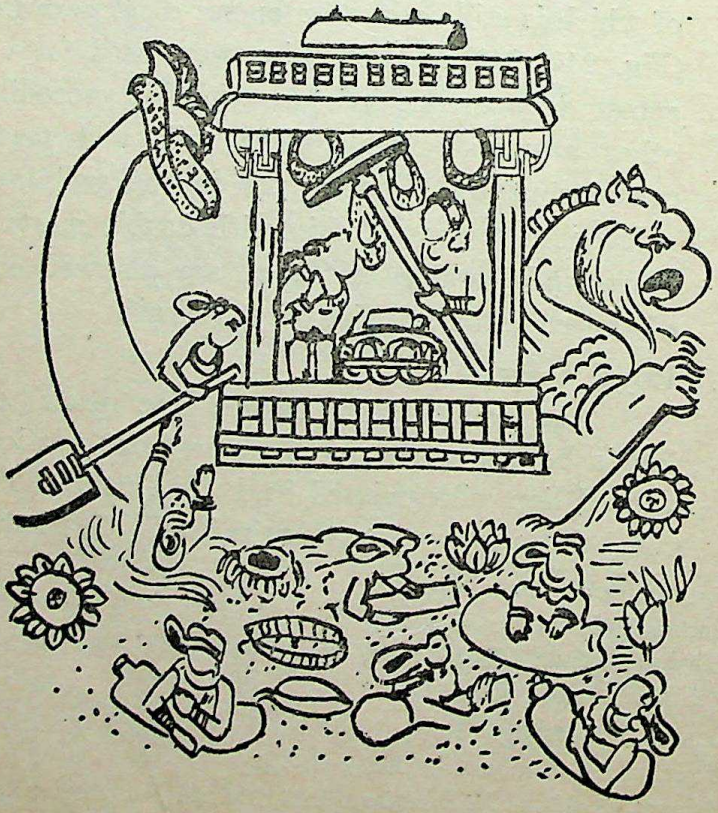

Fig. 244

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animal. The body in the middle had a rectangular structure with railings, pillars and beautiful vaulted roofs decorated with festoons. Under the canopy appears a cane seat (*bhadda-pīṭha*) with an umbrella bearer. The oarsman is seated outside the canopy towards the helm. Equipments like modern buoys were also provided on the royal barges. In the specimen from Sanchi several persons are shown floating in the water with these objects elongated in shape. *Plava* is the word used in latter works for such floating aids[1]. These royal boats were often tastefully decorated[2].

Palanquins (*pīṭhikā, sibikā*)—

The palanquins were of different sizes. Smaller ones could accommodate only one person. The bigger variety was more like an apartment provided with windows, blinds and vaulted roofs with finials on the top (Fig. 245, 246).[3] The Rāmāyaṇa describes a *śibikā* as one shaped like a chariot, decorated with paintings and carvings of birds and trees and provided with fretwork ventilators (*jāla-vātapāna*)[4]. It was covered on all sides and was decorated with flowers and lotus garlands[5]. Such heavy palanquins were naturally borne by as many as four or even eight persons[6] (Fig. 245).

In the *Gandhāra* sculpture we find two more varieties[7]. The first one is shaped like an trifoiled arch (Fig. 247), the second variety is more or less like a covered cart with vaulted roof (Fig. 248). In this case the long poles meant to be borne on shoulders by the palanquin bearers are absent, instead, four small horizontal sticks have been prvided.

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1 *Harivamśa*, Vishṇu., 88.27-28; also *plava-kumbha in Naishadhīya Charitā* I. 48, II 8 etc.

2 Fergusson, J., *Tree and Serpent Worship*, (London, 1868). Pl. 68.

3 Sivaramamurti, *Amaravati* Pl. 30.

4 & 5 *Rāmāyana*, Kishkindhā., 25.22-26.

6 Sivaramamurti, *Amaravati*, Pl. 30.

7 Foucher, L'Art *Greco-Bouddhique*, Figs. 159, 160.

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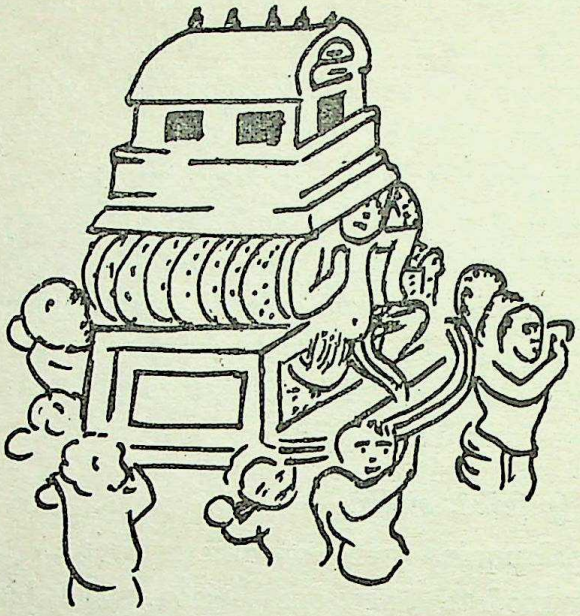

Fig. 245

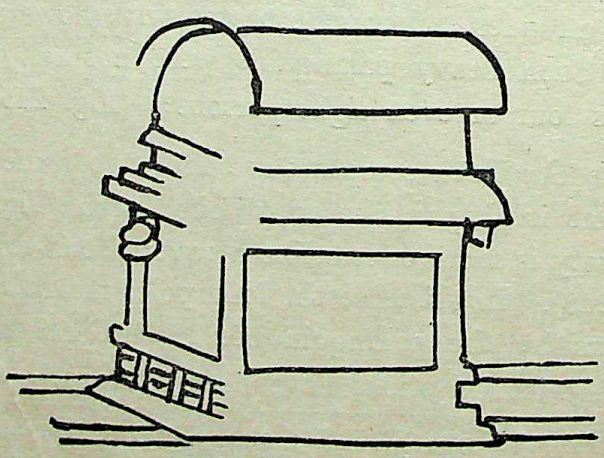

Fig. 246

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Representation of mythological aerial chariot (*vimāna*) is also seen in one of the Mathura sculptures (Fig. 249).

Animals For Transport

For riding purposes, elephants, horses, camels and bulls were used. Some of the decorative motifs show that even stags and rams were also used, but that could hardly have been a common practice[1].

Elephants—

Both in time of peace and war elephants were used by kings, who are often seen driving the animals themselves[2]. They were employed for processions of kings and sacred objects like the relic-caskets[3] and also for sports[4].

Riding elephants were equipped with the following things :

1. Box—

   An arched box just enough for one person. It was tied on the back of the animal with ropes (Fig. 250)[5] and was generally plain. Another type of box was shaped like an armed seat with back support[6]. Similar boxes appear to have been meant by the words '*yantra*, and *hasti-mañcha* used in the Mahābhārata.[7]

2. Girths (*kakshyā*) :—

   A rope fastened round the belly and back of the elephant near the fore-legs was an essential equipment. The rope was made quite thick and tightly knotted on the two sides (Fig. 251,

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1 Marshall, *Sanchi*, Pls. 12, 13, 47, 48.

2 Marshall, *Sanchi*, Pl. 15 ; Copper coins of Huvishka (Elephant rider type) *PMC.*, XVIII. 140.

3 Barua, *Barhut*, Fig. 17.

4 Marshall, *Sanchi*, Pl. 102.

5 Ibid., Pl. 23.

6 Spooner, Excavations at Sahri bahlol, *A. R.*, 1909-10, Pl. 18e.

7 *Mahābhārata*, Sabhā ; 38, p. 819 (Gita Press Ed.) ; Jaiminyāśvamedha, 30.14.

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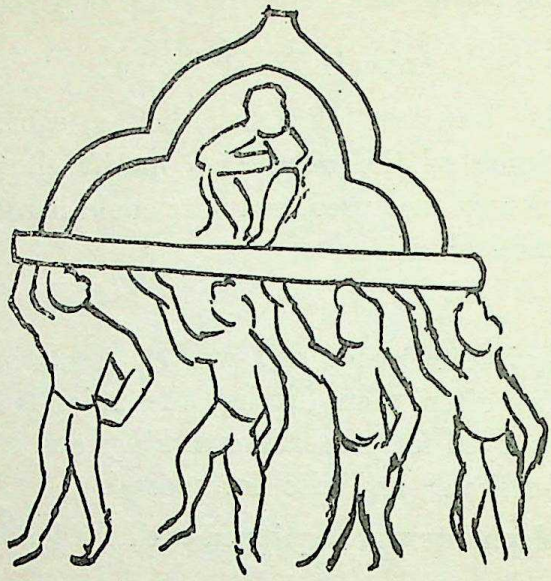

Fig. 247

Fig. 248

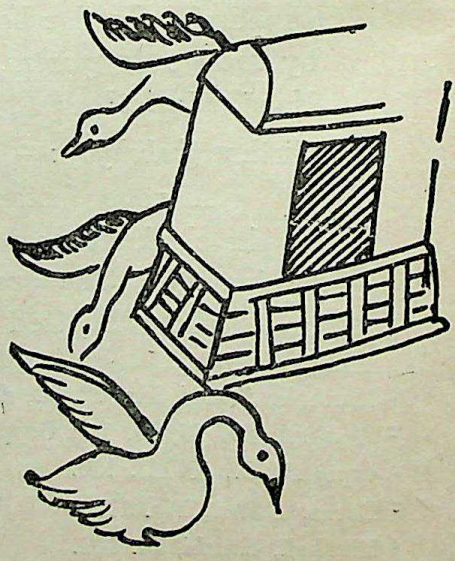

Fig. 249

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252)[1]. Sometimes a lighter rope was attached to it with the object of keeping the rider in position. It was either fastened round the body of the rider (Fig. 251) or was grasped by him[2]. There was another method of fastening the girth (Fig. 253).[3] A rope was tied to the trunk of the animal near the tusks and passing through both the fore and hind legs it encircled the tail. Another piece of rope passed round the head with its two ends attached to the girth. Sometimes this rope passed round the back of the animal (Fig. 254)[4]. Recourse was taken to this method only when the elephant was reuired to be kept under strict control.

3. Bells (*ghaṇṭā*)—

They were suspended on the both sides from the neck of the animal by means of cords. These bells have often been mentioned in the epics[5]

4. Coverings (*kuthā, hatthi-attharaṇa*)—

Usually the elephant had two coverings, one just on the neck and the other on the back. The first one was mainly ornamental. It was a piece of cloth thrown in folds over the neck of the animal (Figs. 250, 255, 256, 257)[6]. The other one was a large covering, the four ends of which were usually provided with tassels[7]. Its size varied according to the needs, so much so, that in some cases it would be so small as to cover the neck portion only[8]. This piece was artistically decorated

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1 Marshall, *Sanchi*, Pl. 44.

2 Marshall, *Sanchi*, Pl. 57 ; Vogel, *Mathura*, Pl. 13b.

3 Rai Krishnadas, A Vāsavadattā-Udayana Terracotta Plaque from Kauśāmbī, *JUPHS.*, Vol. XVIII, Pts. 1 & 2, p.96, Pl. 1.

4 Barua, *Barhut*, Fig. 148.

5 *Rāmāyaṇa*, Yuddha., 59.17 ; *Mahābhārata*, Droṇa., 36.35, etc.

6 Marshall, *Sanchi*, Pls. 16,23, 25, 44, 57.

7 Ibid., Pl. 17.

8 Ibid., Pl. 23, 44.

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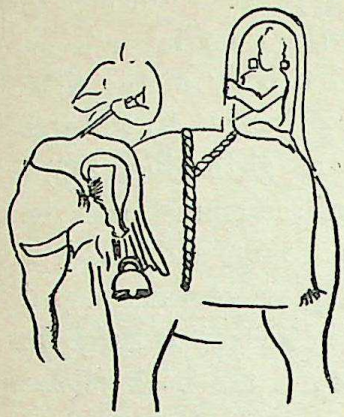

Fig. 250

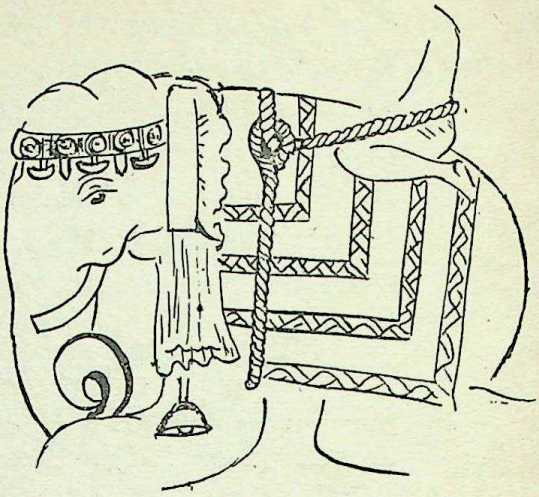

Fig. 251

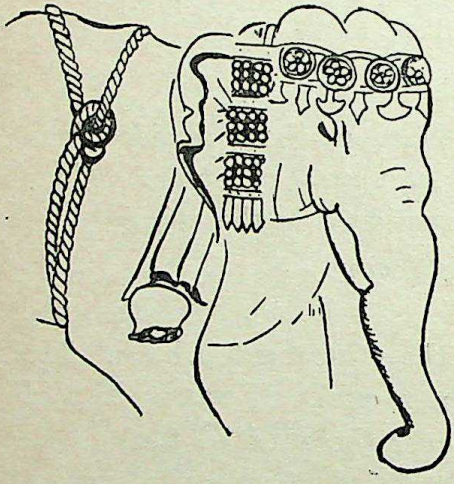

Fig. 252

Fig. 253

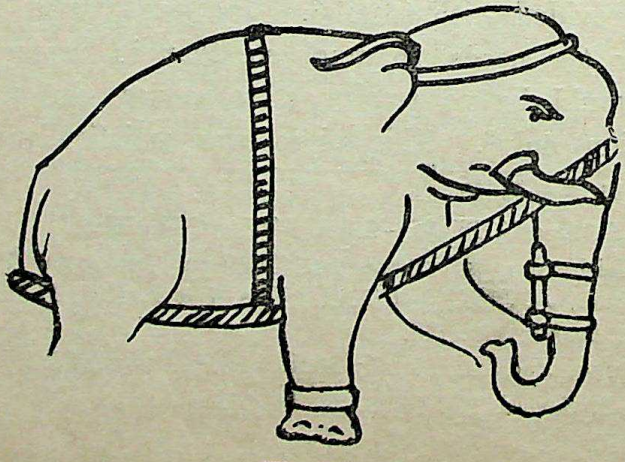

Fig. 254

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with several designs[1]. In one instance we find the use of three coverings ; one over the other (Fig. 256)[2]. The *attharaṇa* was, however, indispensable even if the animal had a housing on its back.

5. Skull-band—

This ornament for an elephant's skull appears in the following forms :

A. Single or double metallic bands or strips of cloth (Figs. 258, 263)[3].

B. Double wreaths (Fig. 260)[4].

C. Strings probably of semi-precious stones (Fig. 261, 262)[5].

D. Strings with pendants shaped like a battle-axe (*paraśu*) blades and hoes (*kshurapra*, Hindi, khurpā) (Fig. 264)[6].

E. The same as above with the difference that instead of the strings there appears a band with embossed circular plaques bearing floral designs (Fig. 252)[7].

F. Net-work of pearls or semi-precious stones (Fig. 259)[8].

6. Ear ornaments—

On each end of the skull-band pendants are seen which are of two types :

A. Cubical object with pointed top and string above (Fig. 264)[9].

B. A series of three metallic plaques each having eight beads or pearls in two rows, (Fig. 255)[10].

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1 Barua, *Barhut*, Figs. 9a, 53, 101.

2 Marshall, *Sanchi*, Pl. 16.

3 Barua, Barhut, Figs. 62, 148.

4 Ibid., Fig. 79.

5 Ibid., Figs. 23, 77.

6 Ibid., Fig. 17 ; Marshall, *Sanchi*, Pl. 17, 25.

7 Marshall, *Sanchi*, Pl. 44.

8 Barua, *Barhut*, Fig. 138.

9 Barua, *Barhut*, Fig. 17.

10 Marshall, *Sanchi*, Pl. 25.

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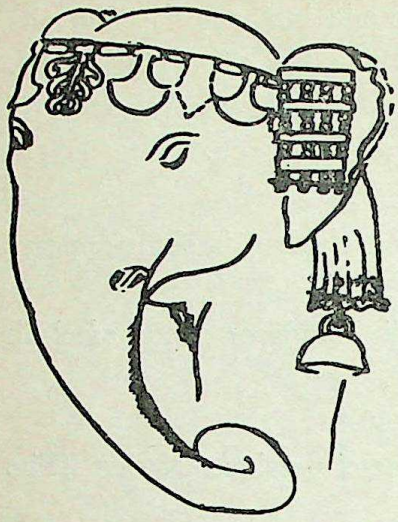

Fig. 255

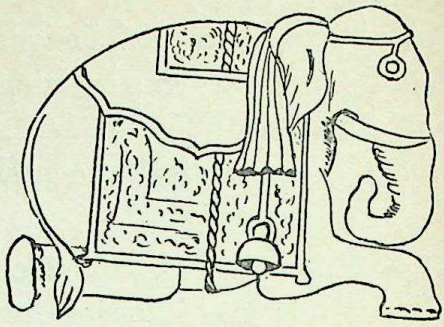

Fig. 256

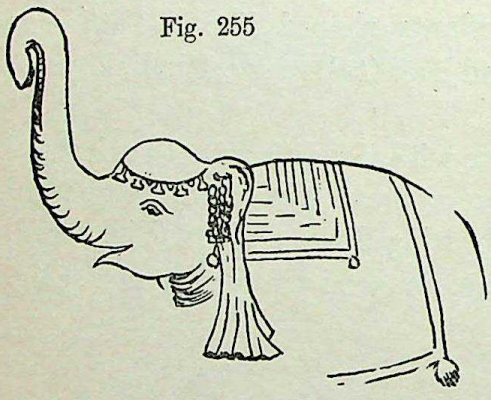

Fig. 257

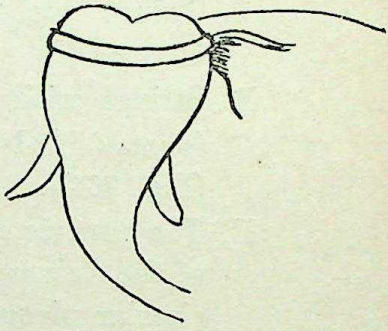

Fig. 258

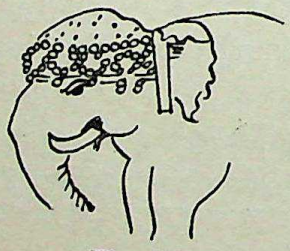

Fig. 259

Fig. 260

Fig. 261

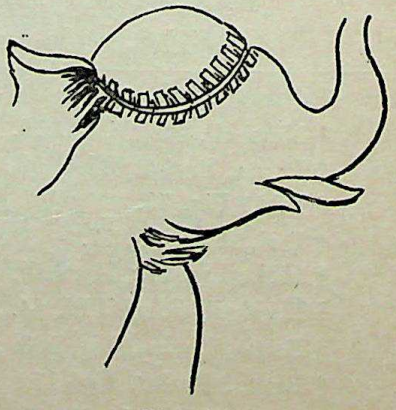

Fig. 262

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7. Rings :—

As seen in the Bharhut sculptures the elephants had rings round their legs[1].

Goads (*ankuśa*) :—

Goad held by the driver (*mahāmātra*) was a rod with a metallic hook (Fig. 265)[2].

Horses (*aśva*)—

Horses were in use both for civil and military purposes. The Artha-Śāstra of Kauṭilya gives detailed information regarding their procurements and training[3]. In this connection a fairly long list of their movements is also given. Śri Sivaramamurti has already recognised a movement 'with breast almost touching the ground' (*urasya*) and 'dashing like a water duck' (*vārīkānta*) in the sculptures from Amarvati[4]. A few more are seen in our sculptures :

A. Gallop (*dhoraṇa*) (Fig. 266)[5].

B. Sudden jump (*eka-pluta*) (Fig. 267)[6].

C. Slow movements with head and ears errect (*nīchair-gata*). Most of the horses are seen in this pose.

Equipments :—

In the Mahābhārata, ropes (*yoktra*), bit of the bridle (*khalina*), girth (*kakshyā*), and covering on the back (*aśvāstara*) appear as equipments of a horse used for riding[7].

Ropes, reins (*yoktra, valgā*)—

It was usually a twisted cord connected with the lowest band of the headstall by a small narrow strap possibly of leather.

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1 Barua, *Barhut*, Figs. 75, 77, 148c.

2 Maisey, *Sanchi and Its Remains*, Pl. 20.

3 *Artha-Śāstra*, 2.30.

4 Sivaramamurti, *Amaravati*, p. 123.

5 Barua, *Barhut*, Fig. 21-24 ; Smith, *Jain Stupa*, Pl. 15.

6 Barua, *Barhut*, Fig. 136.

7 *Mahābhārata*, Bhīshma, 54.59-60, 96.74.

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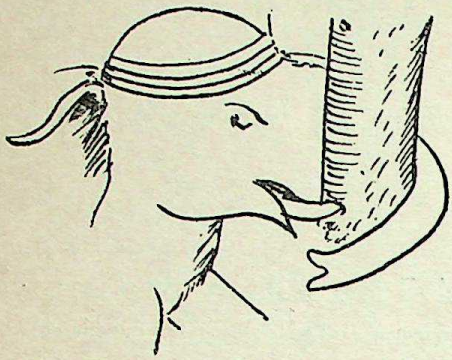


Fig. 263

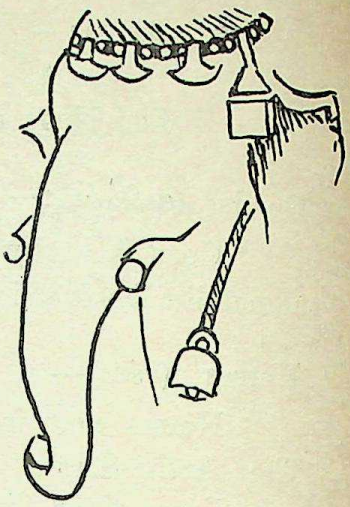


Fig. 264

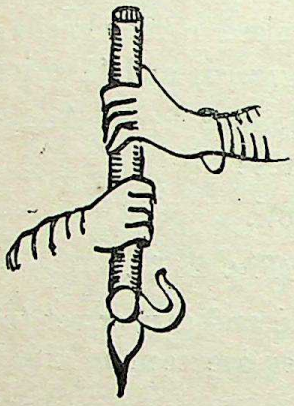
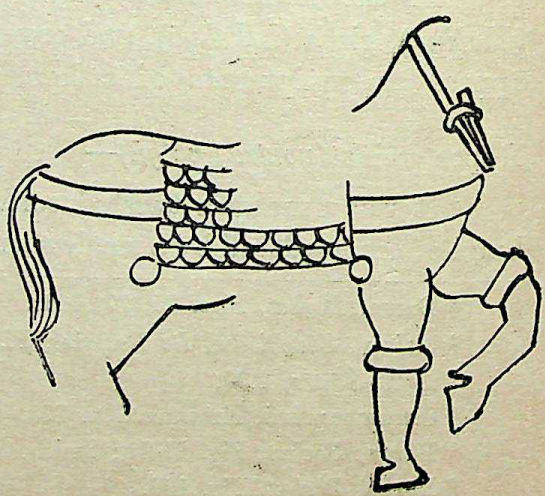


Fig. 265

Fig. 266

Fig. 267



Feg. 268

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In a few illustrations from Barhut and Sanchi this band appears to have been substituted by a small stick-like object (Fig. 268),[1]

Bridles (*khalina*)—

In sculptures bridles with different decorations (Figs. 269-278) are seen[2]. But the only important feature is that some of them have two horizontal bands while the others have three. Dr. Chakravarti has pointed out that 'when bits are used the horses have only two bands in their headstall; but when the spike (behind the jaw) is intended, the head-stall has three bands, one passing over the nostrils, another beneath and a third above the eyes[3]. The same thing is also noticed at Ajanta. A comparative study of our sculptures shows that the use of bits had not become a regular feature.

Girths (*kakshyā*)—

Usually horses appear with girths running horizontally round their body. These are of two varieties: ornamented and unornamented. In some cases the girth of the former variety is embossed with auspicious symbols like *śrīvatsa*[4] or decorated with flowers[5] and hoe-shaped pendants[6]. In early specimens these girths were further beautified by two small strips of cloth tied on each side, one appearing on the front leg and the other on the hind legs (Fig. 281)[7]. In cases of horses with saddles, the bands passing round the belly of the animal, served the purposes of girth (Fig. 279).

Like the elephants, horses also sometimes had ropes runing vertically round the stomach covering the back also[8].

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1 Barua, *Barhut*, Fig. 17a.

2 Marshall, *Sanchi*, Pls., 16a, 22, 29, 56; Maisey, *Sanchi and Its Remains*, Pl. 15.

3 Chakravarti, *The Art of war in Ancient India*, p. 38.

4 Marshall, *Sanchi*, Pl. 22.

5 Marshall and Konow, Sarnath, *A.R.*, 1906-7, Pl. 19, Fig. 5;

6 Barua, *Barhut*, Fig. 17a. Marshall. *Sanchi*; Pl. 58.

7 Barua, *Barhut*, Fig. 21-24.

8 Marshall, Sarnath, *A.R.*, 1906-7, Pl. 19, Fig. 5.

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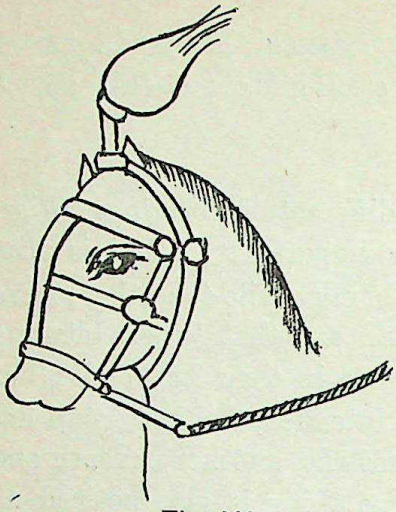

Fig. 269

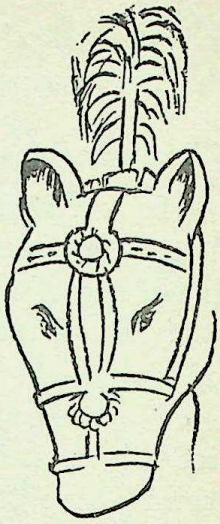

Fig. 270

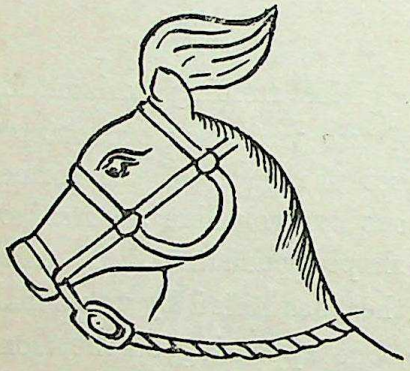

Fig. 271

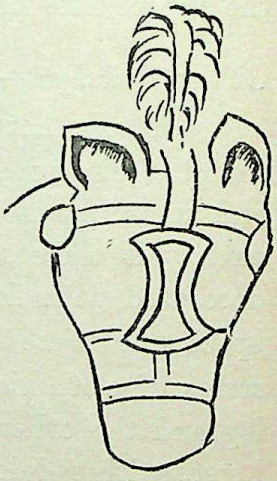

Fig. 272

Fig. 273

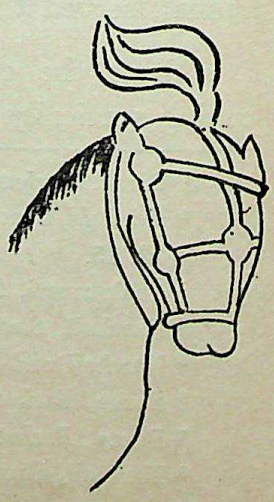

Fig. 274

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Saddle-cloth or coverings on the horse-back (*aśvāstara, assattharaṇa*)—

Generally, the back of a horse was covered with a blanket. In the Mahābhārata at one place this covering has been referred to as *rāṅkava*[1], because it was made from the hair of *raṅku* which has been identified by Dr. Moti Chandra as the long haired goat of Central Asia[2]. Illustration of a covering made of thick fur (*uddalomī kambala*) is seen at Sanchi[3]. Some specimens of coverings at Sanchi[4] seem to be of the padded variety. The *aśvāstara* was both plain and ornamented with a narrow border on all sides (Figs. 268, 282, 283.)[5].

Saddles-

The use of saddles does not seem to have been common, as it appears only in one instance (Fig. 279)[6] out of so many horses with riders. This is also significant that in this particular case the rider is a foreigner. It may be inferred that saddles of this type were introduced by outsiders. These are held in position by front and back straps.

Stirrups-

As observed by Marshall, the earliest use of stirrups in the whole world, as seen up till now, is known from the sculptures in India only[7]. They are illustrated both at Sanchi and Mathura[8] (Fig. 277). Dr. Commaraswamy, on the basis of his studies, has stated that stirrups were used only by the female riders as seen in the sculptures at Sanchi and Mathura[9]. But

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1 *Mahābhārata*, Bhīshma., 96.74.

2 Motichandra, *Prāchīna Bhāratiya Veśa-bhūshā*, P. 59.

3 Marshall, *Snachi*, Pl. 33.

4 Ibid., Pl. 58.

5 Barua, *Barhut*, Fig. 17a.

6 Marshall, *Sanchi*, Pl. 97.

7 Marshall, *A Guide to Sanchi*, (1936), p. 152. footnote 3.

8 Ibid; Commaraswamy, Early Indian Sculptures, *BMFA.*, Boston, Vol. XXIV No. 144 (1926), p. 59.

9 Smith, *Jain Stupa*, Pl. 15; Commaraswamy, Ibid.

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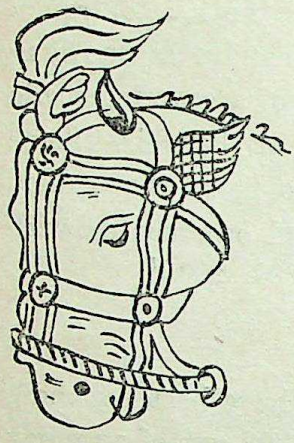

Fig. 275

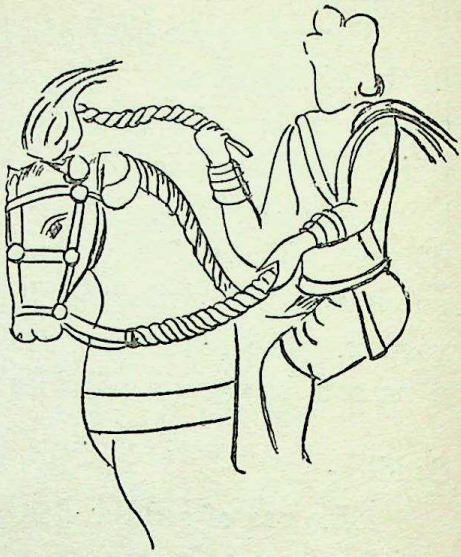

Fig. 276

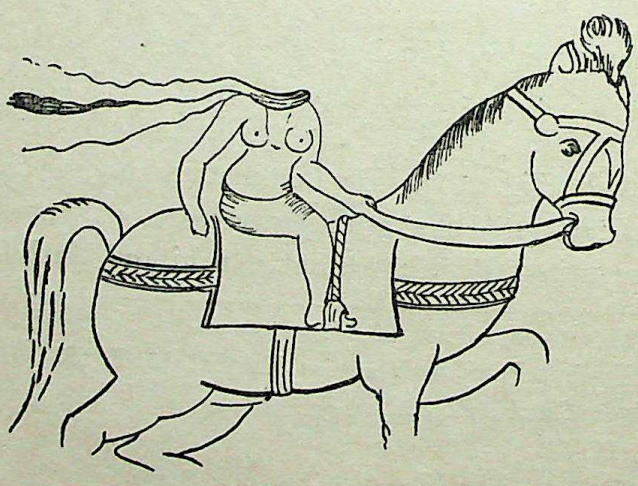

Fig. 277

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in a sculpture of Mathura school, now preserved in the Lucknow Museum[1] depicting a male rider, we find the use of stirrups. Similarly the male rider, represented on a brass vase from Gundla near Kullu (Fig. 283)[2] and attributed to the Śuṅga age, is seen with his legs placed as if in the stirrups.

Though the stirrups were used both by the males and females, they had not yet become indispensable for riders.

Whips (*kasā*)—

Along with the reins, horses were sometimes controlled by thongs of ropes and switches (Fig. 276). In one case, however, a small whip-like object also appears[3].

Ornaments-

Crests, necklaces and rings were used as ornaments for trappings of horses. The crest (*chāmara, āpīḍa*) invariably appears on the forehead of the riding horse (Figs. 269-276)[4]. The neclkace was not very commonly used. Only in a few cases appears a heavy necklace with semiprecious stones[5].

At Bharhut horses are decorated with bangles round their legs, one on each of the four hoofs and two below the front knees. Sometimes they are only shown on the knees of the forelegs (Figs. 268, 278, 282)[6]. Later on this ornament appears to have been given up.

Camels (*ushtra*)—

Camels, as means of transport, were comparatively not so common. They are seen in the sculptures from Sanchi only (Fig. 284)[7]. These camels, of double humped Bactrian variety,

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[1] Smith, *Jain Stupa*, Pl. 15.

[2] Burgess, *Buddhist Cave Temples*, A. S. W. I.; Vol. IV, London; 1863, p. 6.

[3] Marshall, *Sanchi*, Pl. 97.

[4] Barua, *Barhut*, Figs., 17a 18, 136; Marshall, *Sanchi*, Pls. 12, 16, 22, 29.

[5] Marshall, *Sanchi*, Pl. 33.

[6] Barua, *Barhut*, Figs. 17a, 18.

[7] Marshall, *Sanchi*, Pls. 47, 48, 86/66c.

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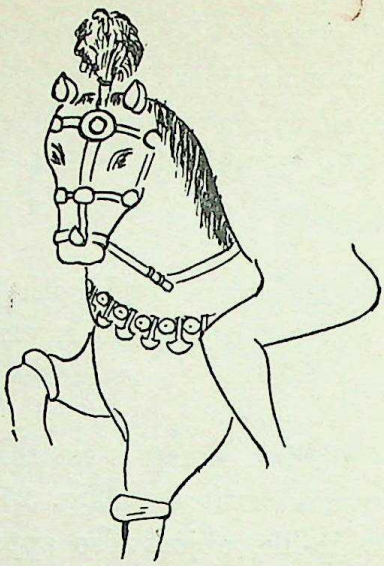

Fig. 278

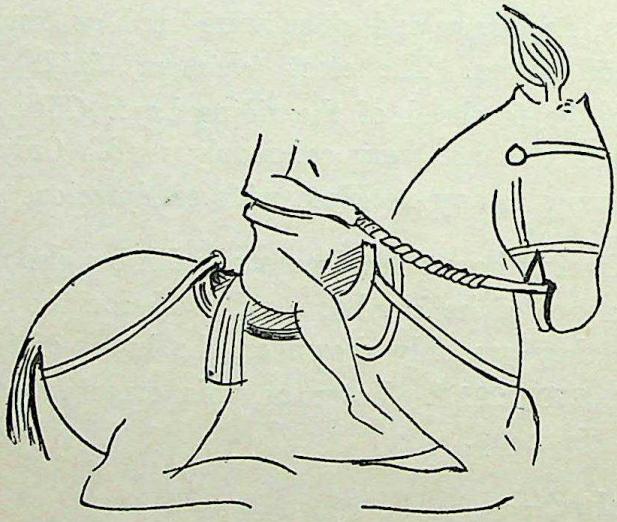

Fig. 279

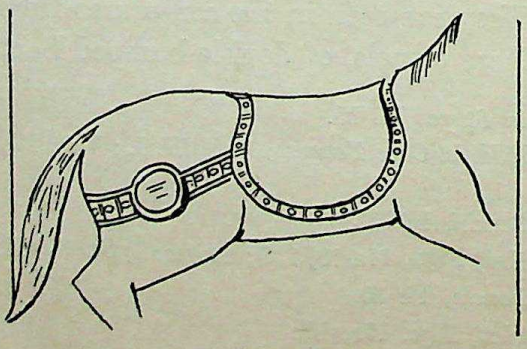

Fig. 280

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were controlled by reins and switches made of twisted stuff. No coverings or saddle-cloth appears to have been used.

Bulls (*vṛishabha*)—

Sculptures illustrate the use of bulls for riding. The rider sat behind the hump of the bull possibly without any saddle[1]. These bulls also, had horizontal and vertical girths running round their body. The practice of their tails being tied to the girth is also seen in some cases (Fig. 286)[2]. The bridle (Figs. 285, 287, 288) consisted of a band on the forehead; and a string running crosswise between the nostrils and the horns. A slightly different form of it also appears at Sanchi (Fig. 284)[3]. The necks of these bulls were decorated with various types of necklaces and neck bands (Figs. 287, 288, 289)[4] provided with clasps[5]. (Fig. 285). In a few cases humps of the bulls were also similarly decorated (Fig. 290).

The bulls were controlled by thongs[6] and long staffs[7].

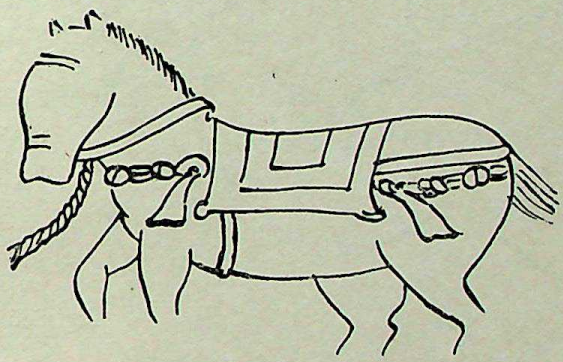

Fig. 281

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[1] Ibid., Pls. 25, 41, 43.
[2] Ibid., Pls. 43.
[3] Marshall, *Sanchi*, Pl. 41.
[4] Ibid., Pls. 25, 41, 43, 98.
[5] Ibid., Pl. 43.
[6] Ibid.,
[7] Smith. *Jain Stupa*, Pl. 102.

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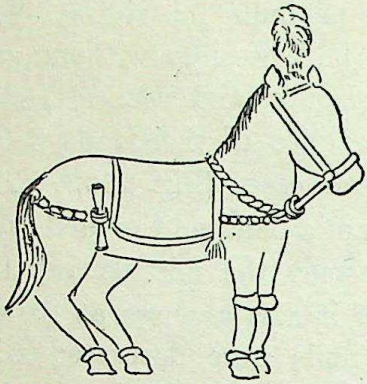

Fig. 282

Fig. 283

Fig. 284

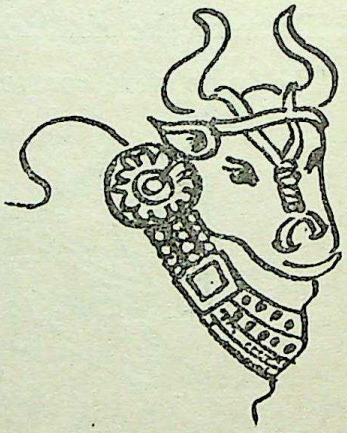

Fig. 285

Fig. 286

Fig. 287

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Fig. 288

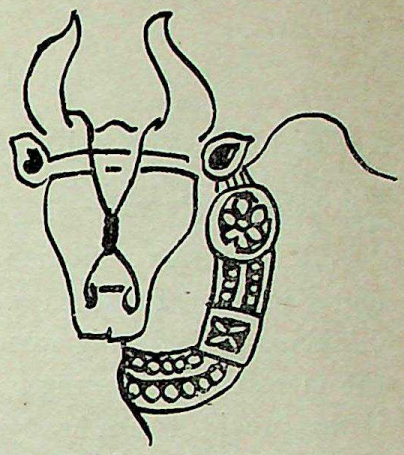

Fig. 289

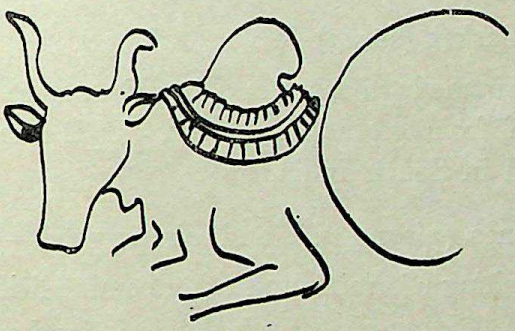

Fig. 290

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CHAPTER V

A KITCHEN, ITS EQUIPMENTS AND OTHER UTENSILS

Kitchen (*mahānasa*)—

The routine of kitchen (*mahānasa*) is illustrated at Bharhut and Sanchi[1]. The corn was husked in a mortar (*ulūkhala, udukkhala*) with a big wooden pestle (*mūsala*). The shape of the mortar is interesting. Instead of being fixed in the floor, it was provided with heavy solid base, which kept it stable but allowed it to be shifted at will (Fig. 291)[2]. This variety is still current in South India for husking paddy.

The pestle was a long and thick rod (Fig. 291)[3].

Winnowing Basket (*śūrpa*)—

A flat winnowing basket or a 'sūpa' was used for separating the chaff from grain (Fig. 292)[4]. It is exactly like the one still used in South India.

Grinding Stones (*pisana-silā*, and *pisana-pota*)—

For crushing of grains and other commodities, a flat stone to grind upon (*pisana-silā* or *nisada*) and another small stone-pestle to grind with (*nisada-pota*) were used. The *pisanasilā* was rectangular in shape and was provided with four legs[5] (Fig. 293). In one instance, the grinding stone is of quite a big size and is placed at such a height, that one is required to stand while grinding[6] (Fig. 294). In other cases it is small and of low height. The pestle (*pisana-pota*) was usually a small elongated piece of stone, made round on all sides. At one place, what Marshall thinks to be a dough, is in reality

[1] Barua, *Barhut*, Fig. 10; Marshall, *Sanchi*, Pl. 52a.
[2] Marshall, *Sanchi*, Pl. 52a.
[3] Ibid.
[4] Ibid.
[5] Ibid,
[6] Ibid.

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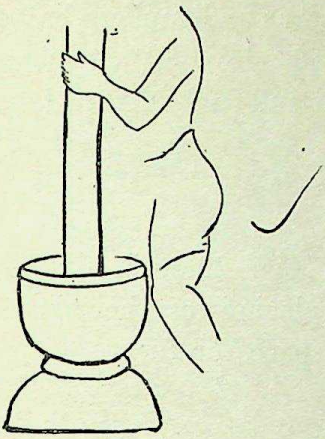

Fig. 291

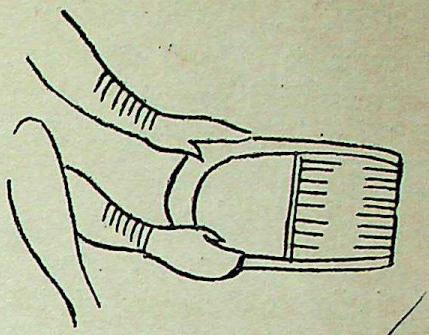

Fig. 292

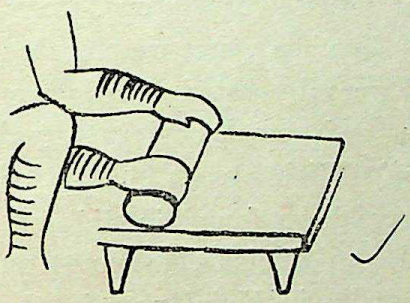

Fig. 293

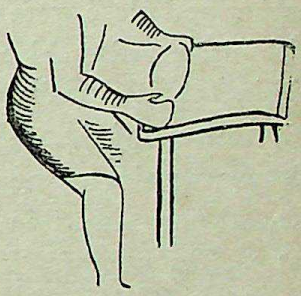

Fig. 294

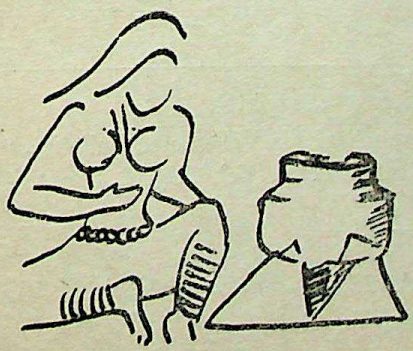

Fig. 295

Fig. 296

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a pestle[1]. Actual specimens of similar querns and mullers have come to light from many archaeological sites. A detailed study of those coming from Navada Toli and Maheshvara has been made by Shri K. D. Banerjee[2].

Oven (*chulli*)—

An oven, seen only at Bharhut[3] (Fig. 295), is almost similar to a modern 'chūlhā, formed by placing together three stones in such a manner as to enclose space for fuel.

Vessels and Utensils (*bhāṇḍa, pātra*)—

Early Prākṛit and Pālī literature informs us that along with the earthen wares and wooden pots, vessels made of gold, silver, brass, copper and other mixed metals were also used. Besides, pots of mother of pearl, ivory, stone, horn, leather and cloth were also in use. Earthen wares were coated with either red or black paint and were decorated with figures of birds and animals, floral designs and geometrical patterns[4] (*rūpakokinnāni, bhatti-kamma-katāni*). Rich stocks of painted pottery bearing several designs have been found in different excavations. Metallic vessels had also similar engravings on them. On a brass 'loṭā, from Gundla in Kulu, now in the Kesington Museum, a procession of a royal person in chariot has been depicted.[5]

Utensils, as seen in the sculptures, may be classified as domestic utensils, utensils used for drinking and sacrificial vessels.

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[1] Marshall, *Sanchi*, Pl. 52 a (Description of the plate).

[2] K.D. Banerjee, Querns and Anvils from Narbada Valley etc., Bulletin of the Deccan College Research Institute Poona, Vol. XVIII, January 1957, pp. 8-16.

[3] Barua, *Barhut*, Fig. 10.

[4] Max Muller, S. B. E., Vol. XXII, *Achārāṅga Sūtra* (Translation), II 6.1, pp. 166-167; *Vinaya Piṭaka.*, Chulla., V. 9.1,2.

[5] Burgess, *Report on the Buddhist Cave Temples and Their Inscriptions*, (1883), p. 6, No. 5.

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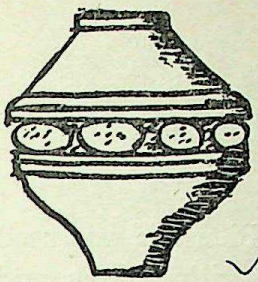

Fig. 297

Fig. 298

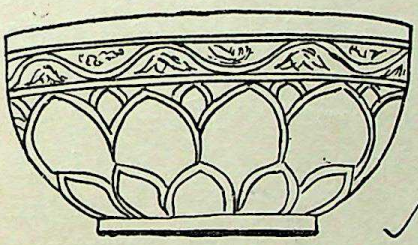

Fig. 298 a

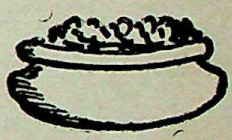

Fig. 299

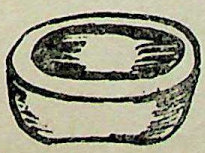

Fig. 300

Fig. 301

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Domestic Utensils

Cooking-pots—

The pot used at Bharhut for cooking is a big jar with a lid on it[1] (Fig. 295) Another illustration is seen at Mathura.[2]

Spoons (*Kaḍuchchhuya*)—

Smaller variety of spoons appearing at Bharhut[3] was used for feeding children, but the other variety with a long and straight handle was big enough[4] (Fig. 296) and could contain full dose of some eatable.

Bowls (*śarāva*)—

Bowls were of varying shapes and sizes. From different archaeological sites a great number of bowls have come to light and thus rich material is available for detailed study of pottery in ancient India. Here its occasional use has been made for purpose of clarification only when necessary.

Big bowls were used for begging, storing or serving food.[5] They also appear as one of the *ashṭamāṅgalika* symbols viz. *vardhamāna* or *śarāva śampuṭa*[6] (Fig. 297). When used for serving food they were thick and fairly hollow (Fig. 298).[7] In some specimens the bowls have high rims, grooved or ribbed necks, bulging bodies and flat base (Fig. 299).[8] Sometimes the devotees and worshippers carried big bowls in their hands containing offerings (Figs. 300, 301, 302)[9] and placed them before the deity.

Begging-bowls (*bhikshā-pātra*) are mostly round and flat.[10] In the Vinaya Texts[11] detailed rules are stated

[1] Barua, *Barhut*, Fig. 10.
[2] Vogel, *Catalogue MM.*, Pl. 25; Mathura Museum, antiquity No. M. 1.
[3] Barua, Barhut, Fig. 10.
[4] Ramchandran, *Goli*, Pl. 8.
[5] Barua, *Barhut*, Figs. 10a, 83, 141; Marshall, *Sanchi*, Pl. 29.
[6] Smith, *Jain Stupa*, Pl. 7.
[7] Barua, *Barhut*, Fig. 10a.
[8] Marshall, *Sanchi*, Pl. 29.
[9] Marshall, *Sanchi*, Pl. 36; Smith, *Jain Stupa*, Pl. 18.
[10] Smith, *Jain Stupa*, Pl. 72 Fig. 1.
[11] *Vinaya Piṭaka*, Chulla., V. 9.2; V. 14.2

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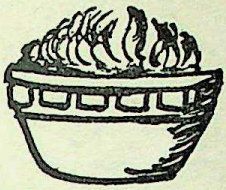

Fig. 302

Fig. 303

Fig. 304

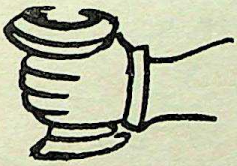

Fig. 305

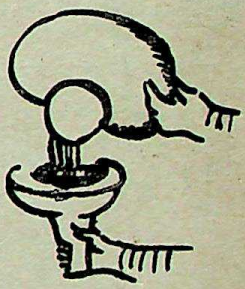

Fig. 306

Fig. 307

Fig. 308

Fig. 309

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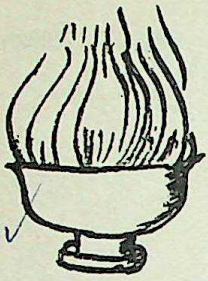

Fig. 310

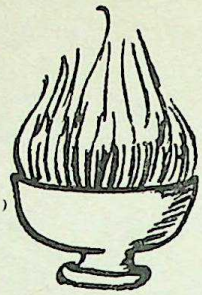

Fig. 311

Pig. 312

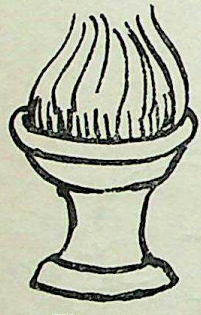

Fig. 313

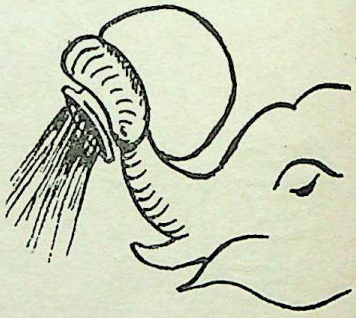

Fig. 314

Fig. 315

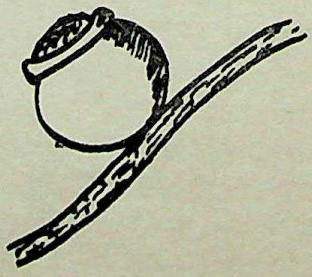

Fig. 316

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regarding their making and use. They were provided with small base (*patta-maṇḍala*).

Illustrations of the smaller varieties of bowls (*pāna-pātra, chashaka, patta, mallaka*, etc.) are seen mainly in the Bacchanalian scenes from Mathura and other places. They can be grouped under the following varieties :—

(i) Ordinary bowl without rim (Fig. 303).[1]

(ii) Ordinary but with slightly grooved neck (Fig. 304).[2]

(iii) Similar, but with long high pedestal base (Fig. 305, 306).[3]

(iv) Tall bowl with pedestal base (Fig. 307).[4]

(v) Similar bowl with handle to the right (Fig. 308).[5]

(vi) Tall and large bowl with wide flaring mouth, but without handle (Fig. 309).[6] Metallic goblets of this variety attributed to the same period have come to light from Taxila.[7]

Fire-vessels :—

They were of two types :—

A. It has a circular form with a flat rim, grooved neck and a pedestal base (Fig. 310).[8] Similar bowls have been found at Taxila.[9] In another sub-variety the bowl is rimless[10] (Fig. 311, 312).

B. These had wide mouths and high pedestal base (Fig. 313).[11] Similar bowls have been found from sites like Brahmagiri in Mysore State and Taxila

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[1] Marshall, *Sanchi*, Pl. 29.

[2] Lucknow Museum, antiquity No. J. 532.

[3] Marshall, *Sanchi*, Pl. 63 ; Mathura Museum, antiquity No. 2800.

[4] Lucknow Museum, antiquity No. J. 533.

[5] Vogel, *Catalogue MM.*, Pl. 13.

[6] Lucknow Museum, antiquity No. B. 61.

[7] Ghosh, Taxilla (Sirkap), *Ancient India*, IV, p. 63, Types 53, 53a.

[8] Marshall, *Sanchi*, Pl. 27.

[9] Ghosh, Taxila (Sirkap), *Ancient India*, IV, p. 51 Type 3.

[10] Marshall, *Sanchi*, Pl. 29.

[11] Ibid., Pl. 52 ; Vogel, *Catalogue MM.*, p. 134, no I 4.

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in the Western Pakistan.[1] Dr. Wheeler observes in this connection, "The use of these vessels is not known. They may have been cups, or the incense-burners or even a ring-stand to hold round-bottomed vessels".[2] It appears that from Megalithic times up to the 3rd century of Christian era, this variety of bowls was in use. The find from Taxila has been described as a lamp or incense-burner on a hollow pedestal base with marks of fire in the bowl. The type with its variants is said to have been very common throughout.[3] The specimens at Sanchi help us to conclude that such bowls were used as fire-places also.

Vessels and jars—

For storing purposes big vessels and jars were used. As is the case now, some of them were very big and were not meant to be shifted from place to place while others were comparatively small. In sculpture, illustrations of big storing vessels are very scarce. Those of the second type are profusely illustrated, and can be classified under the following varieties :—

1. Jars—

Water storing jars (*udaka-maṇika*, *pānīyaghaṭa*) are seen used for the following purposes—

A. Women are seen carrying them on their heads or hips[4] or holding them in hands.[5]

B. They are sometimes used by the ascetics.[6]

C. Elephants with jars in their trunks are shown bathing the goddess Lakshmï (Fig. 314).

---

[1] Wheeler, Brahmagiri and Chandravalli 1947 ; Megalithic and other Cultures in Mysore State, *Ancient India*, No. IV, p. 216, Pl. 12.

[2] Ibid.

[3] Ghosh, Taxila (Sirkap), 1944-45, *Ancient India*, No. IV, p. 64, type 58.

[5] Lucknow Museum, antiquity No. B. 86 ; Marshall, *Sanchi*, Pl. 52

[6] Barua, *Barhut*, Fig. 131 ; Marshall, *Sanchi*, Pl. 29.

[6] Marshall, *Sanchi*, Pl. 41.

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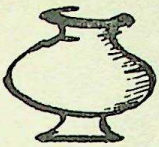

Fig. 317

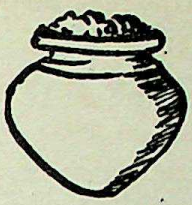

Fig. 318

Fig. 319

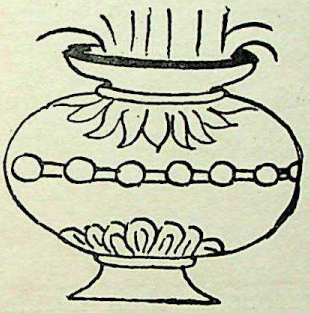

Fig. 321

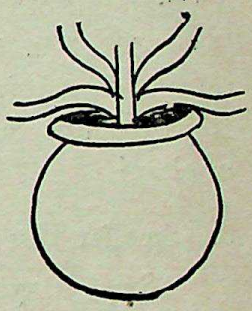

Fig. 320

Fig. 322

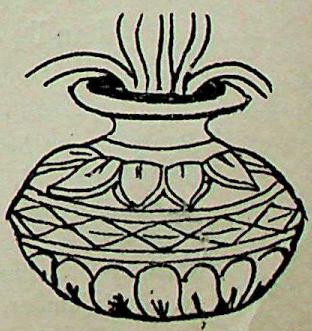

Fig. 323

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These jars are of different shapes and sizes. Most of the varieties have been actually found in course of different excavations. (Figs. 315-319)

2. *Pūrṇa-kumbha*—

Throughout all the periods of Indian art the vase and flower plant motif or *pūrṇa-kumbha*' has enjoyed very wide popularity. In the Jaina literature it appears as an auspicious symbol (one of the *ashṭamāṅgalika chinha*)[1]. The presence of a *maṅgala-kalaśa* at the gateway has been referred to by Hāla also in his Gāhā Sattasatī.[2] Different designs of full vases are found in sculpture. Most of them are decorated with lotus petals (Figs. 321-328) and bands embossed with circular plaques and other designs; but some of them are quite plain (Figs. 320, 329, 330, 331, 332). The most peculiar one is a tortoiseshaped jar from Sanchi (Fig. 333).[3] According to the Rāyapaseṇiya Sutta the full vases were made of metal, sandal or clay.[4]

3. Smaller vessels—

Smaller vessels held by different persons in their hands are of the following shapes—

A. With round body and grooved neck (Fig. 334).[5]

B. With globular body and high neck (Figs. 335, 336, 337)[6].

C. With globular body, wide splayed mouth and round bottom (Fig. 338).[7]

D. With globular body, high pedestal base and loop-handle (Fig. 339).[8] The top is convexed pointing to its probably being covered with a lid.

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[1] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 66, p. 136.
[2] *Gāthā Saptaśatī*, II. 40; Rāyapaseṇiya Sutta, Kaṇḍikā 99, p. 161.
[3] Marshall, *Sanchi*, Pl. 78/23b.
[4] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 99, p. 161.
[5] Mathura Museum, antiquity No. A. 68.
[6] N. G. Majumdar, *A Guide to the Sculptures in I.M.C.*, II, Pl. 4b.
[7] Barua, *Barhut*, Fig. 30.
[8] Ibid., Fig. 140.

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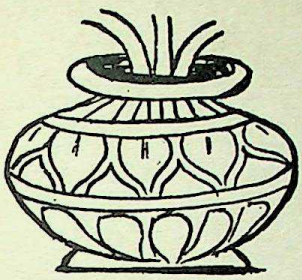

Fig. 324

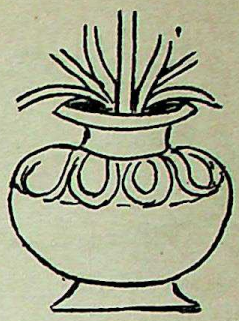

Fig. 325

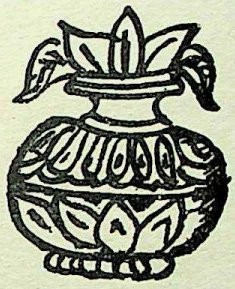

Fig. 326

Fig. 327

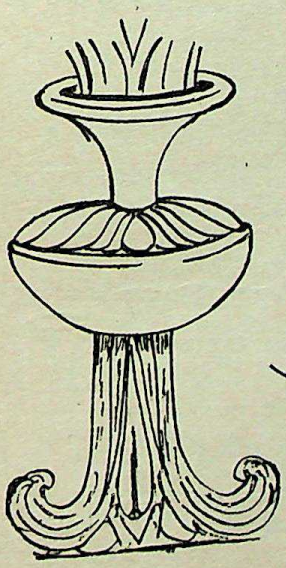

Fig. 328

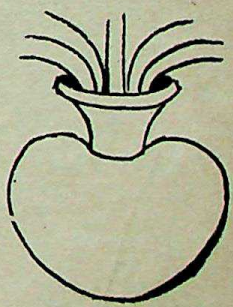

Fig. 329

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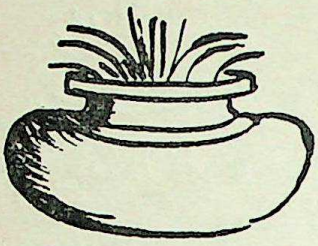

Fig. 330

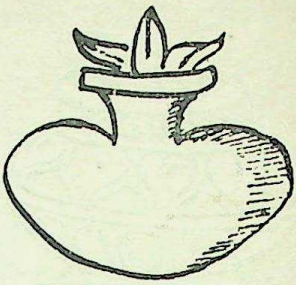

Fig. 331

Fig. 332

Fig. 333

Fig. 334

Fig. 335

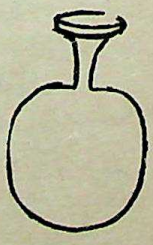

Fig. 336

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4. Spouted Vessels—

The following types of them are noticed :

A. *Dhamma-karaka*—

These vessels with globular bodies, bottle-necks and flattened rims possessed either a small or long spout (Figs. 340, 341).[1] They appear with or without a handle above (Figs. 342-44).[2] They were used either for worshipping a deity or for offering water to a respectable person. For a worshipper this vessal was indispensable. At one place an elephant going to worship a *stūpa*, is seen carrying it in his trunk[3] (Fig. 345). Because of its obvious religious purpose, wherever it is illustrated in sculpture, this particular type of vessel may be identified with the '*dhamma-karaka*' of the Buddhist literature.

B. *Kamaṇḍalu*—

According to the Adichchupaṭṭhāna Jātaka[4] the fire-worshippers used *kamaṇḍalu* which was also a spouted vessel. Only two of its varieties are seen. The first one[5] (Fig. 346) is very similar to the *dhamma-karaka* of the Buddhists described above. The second is a flat bowl provided with a lid, a loop handle and a beak-like spout (Fig. 347)[6]. Such a *kamaṇḍalu* is still used by the 'sādhūs'.

C. *Bhṛiṅgāra, bhiṅkāra*—

This appears to have been a metallic vase with globular body, high neck, narrow base, loop handle to its side and a long spout (Figs. 348-49)[7]. Another variety of *bhṛiṅgāra* had no spouts but its body was usually ornamented (Fig. 350-351)[8].

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[1] Barua, *Barhut*, Fig. 21-24 ; Marshall, *Sanchi*, Pl. 23.

[2] Marshall, *Sanchi*, Pls. 29, 43.

[3] Ibid., Pl. 15.

[4] *Jātaka*, No. 175, p. 73.

[5] Kala, Bharhut Sculptures in the Allahabad Museum, *JUPHS.*, XVIII, p. 92.

[6] Mathura Museum, antiquity No. I. 4.

[7] Ramchandran, *Goli*, Pl.5.

[8] Marshall, *Sanchi*, Pl. 32.

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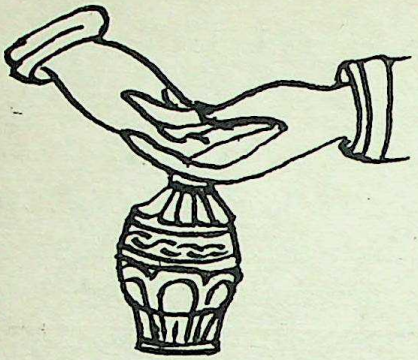

Fig. 337

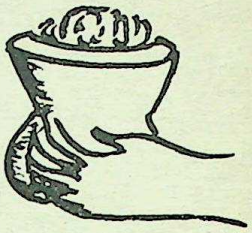

Fig. 338

Fig. 339

Pig. 340

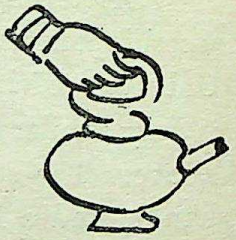

Fig. 341

Fig. 342

Fig. 343

Fig. 344

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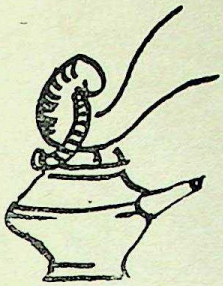

Fig. 345

Fig. 346

Fig. 347

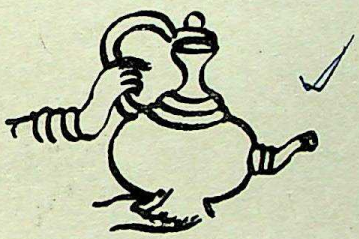

Fig. 348

Fig. 349

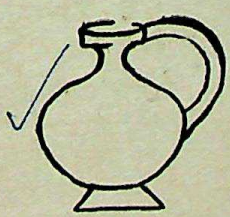

Fig. 350

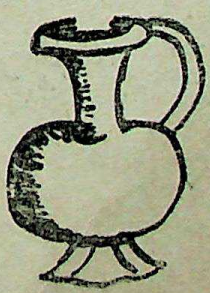

Fig. 351

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Fig. 352

Fig. 353

Fig. 354

Fig. 355

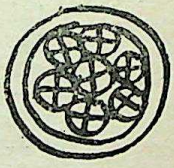

Fig. 356

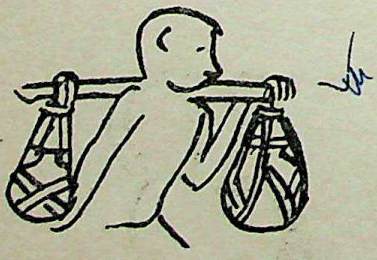

Fig. 357

Fig. 358

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The upper portions of some of them were decorated with lotus pattern and *tri-ratna* symbol (Fig. 352)[1]. The *bhṛiṅgāra* sometimes appears as an auspicious symbol also[2].

The third variety of it is seen in the hands of the famous *prasādhikā* figure in the Bharat Kala Bhavan, Banaras. It is with high pedestal base, round body, loop handle and nominally raised neck. The cavity of its mouth is also very small[3].

D. Vessels with two spouts—

Generally vessels have only one spout, but there is a unique illustration on a panel from Buddha-Gaya which shows a jar with two spouts, one on each side. Its purpose is to water the seeds of the Bodhī-tree (Fig. 353)[4].

5. Wine-Jars (*surābhāṇḍa, madhuchāṭī*)—

Wine jars continued to be of the uniform shape throughout. They had flat globular bodies, with a neck shaped like an inverted bowl (Fig. 306)[5]. Sometimes these vessels were decorated with lotus patterns (Fig. 354)[6]. These jars had no spouts and the contents could be poured only through their mouths (Fig. 306)[7].

Dishes and plates—

The round dishes or pans used for taking food were both of small (Figs. 355, 356)[8] and big size to accommodate different varieties of eatables[9]. Actual examples of dishes, approximately attributed to the contemporary age, have come to light from Taxila[10].

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1 Bharat Kala Bhavan, antiquity No. 694.

2 Smith, *Jain Stupa*, Pl. 11.

3 Stella Kramrisch, *The Art of India Through Ages*, London (1954), Fig. 37.

4 Barua, *Gaya and Buddha-Gaya*, Fig. 12.

5 Marshall, *Sanchi*, Pl. 63.

6 Ibid., Pl. 18.

7 Ibid., Pl. 63.

8 Barua, *Barhut*, Figs. 10, 44, 105.

9 Bharat Kala Bhavan, Terracotta plaque No. 3491.

10 Ghosh, Taxila (Sirkap), 1944-45, *Ancient India* No. IV, p. 55, Types, 22a, b.

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Fig. 359

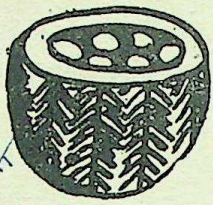

Fig. 360

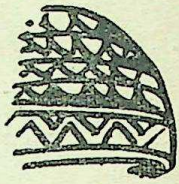

Fig. 361

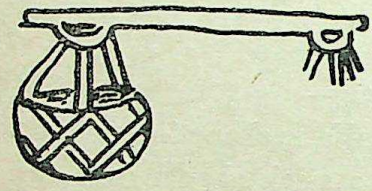

Fig. 362

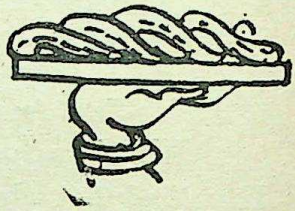

Fig. 363

Fig. 364

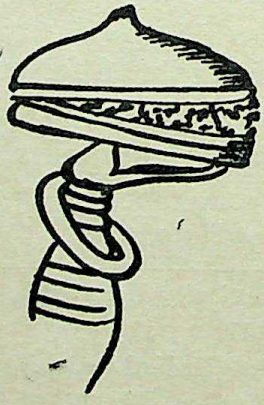

Fig. 365

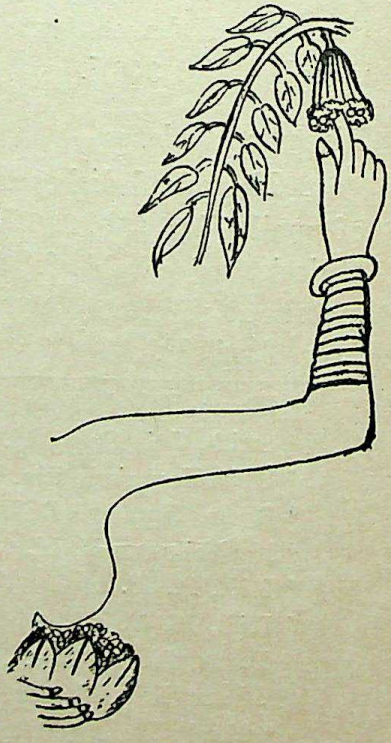

Fig. 366

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Miscellaneous

Benghi (*vihaṅgikā*)—

It was an equipment used for carrying water-jars and the baskets full of weights (Figs. 357, 358, 362)[1]. It was formed by suspending a net of cord from each of the ends of a strong pole. Ring of hard material like wood and metal was provided in each of the nets on which would rest the pitcher.

Net of cords (*śikya*, Prā. *sikkaya*)—

It was a small net of cords suspended from the roof to keep the vessels containing eatables or other things'[2]. Sometimes the *śikya* was carried by a travelling mendicant[3]. It was fastened to the upper end of the staff held across the left shoulder.

Baskets (*chaṅgerī*)—

Baskets, very similar to their modern prototypes, were very common. They were often decorated with artistic designs in the weave (Fig. 360). Two varieties of baskets are found—

A. With thick woven body and distinct rim (Fig. 360)[4]
B. The lower portion is thickly woven but the upper edge is composed of simple network of bamboo (Fig. 361)[5].

Big baskets covered with lids were cylindrical in shape. They were so big that, when full, each of them was required to be carried by two persons with strong poles on their shoulders, the basket-box being suspended in the middle (Fig. 359)[6].

Flate baskets or trays for keeping garlands—

Worshippers and maid servants are often seen carrying these baskets containing garlands and other offerings. They

[1] Barua, *Barhut*, Figs. 95, 111.
[2] Ibid., Fig. 131.
[3] Barua, *Barhut*, Fig. 132.
[4] Kala, Bharhut Sculptures in the Allahabad Museum, *JUPHS.*, XVIII, p.92.
[5] Barua, *Barhut*, Fig. 140.
[6] Ibid., Fig. 137.

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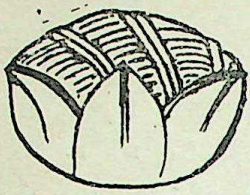

Fig. 366 a

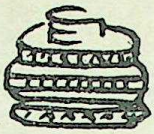

Fig. 367

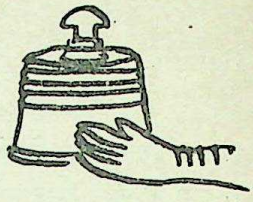

Fig. 368

Fig. 368 a

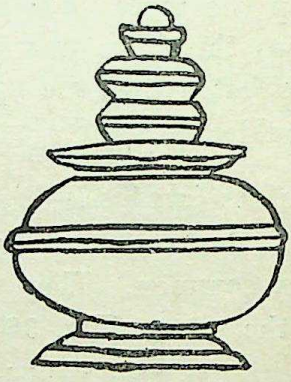

Fig. 369

Fig. 370

Fig. 371

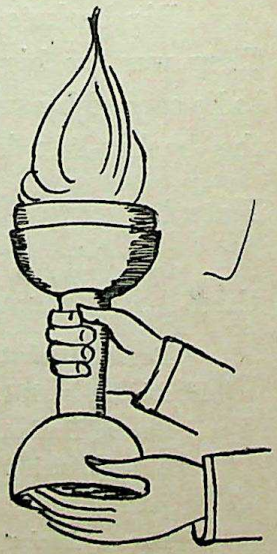

Fig. 372

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were of two varieties. The smaller one could be easily carried in one hand (Fig. 363)[1], but for the bigger variety support of both the hands and head was necessary (Fig. 364)[2]. We also see dwarfs carrying such trays on their heads with garlands or flowers for the use of lovers engaged in toilet.

Another variety of the flat baskets was provided with a conical cover. They often contained garlands (Fig. 365)[3] and, therefore, may be identified with *puppha-chaṅgerī*, and *malla-chaṅgerī* mentioned in the Rāyapaseṇiya Sutta[4]. The one seen in the hands of *prasādhikā* figure Kala Bhavan in the Bharat Banaras is clearly made of bamboo or cane strips.

Pots for keeping flowers (*Paḍalaga*)*—

A bowl-like object decorated with lotus petals used for keeping flowers and wreaths is often seen in Mathura sculpture[5] (Fig. 366). A railing pillar from Mathura showing a woman picking flowers[6] (Fig. 366a) clearly illustrates the use of this bowl. This is very probably the same as *puppha-paḍalaga* mentioned in the Rayapaseṇiya Sutta. We have other reference to *loma-hattha-paḍalaga*[7] as well.

Caskets (*karaṇḍaka*)—

These were small vessels with covers[8] (Figs. 367, 368) on them. They have been often mentioned as 'relic-caskets (*dhātu-karaṇḍaka*)'. Actual specimens of such caskets have been found from Piprawa, Sanchi, Banaras, Taxila and other Buddhist sites. These show that the casket was lavishly decorated with lotus petal and other designs (Figs. 369, 370)[9].

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[1] Maisey, *Sanchi and Its Remains*, Pl. 36.

[2] Lucknow Museum, antiquity No. B. 80; Smith, *Jain Stupa*, Pl. 19.

[3] Mathura Museum, antiquity No. Add. 586.

[4] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 106.

*The word 'paḍagā' of Marathi standing for a type of wooden bow appears to have been derived from Prakrit '*Paḍalaga*'.

[5] Smith, *Jain Stupa*, Pls. XVI, Fig. 2; XXVIII, front elevation.

[6] Lucknow Museum, antiquity No. B. 90.

[7] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 135.

[8] Barua, *Barhut*, Fig. 17; Cunningham, *Bhilsa Topes*, Pl. XXIV, Fig. 6.

[9] Cunningham, *Bhilsa Topes*, Pl. XXIV, Figs. 2, 3.

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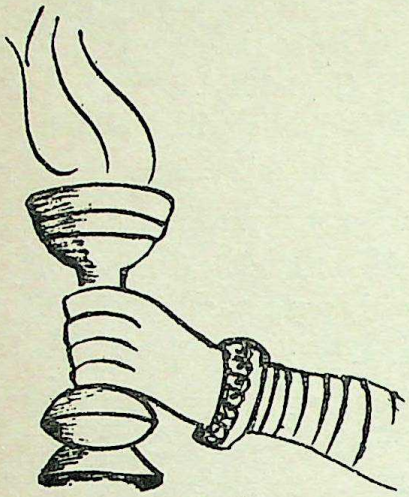
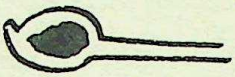


Fig. 373

Fig. 374



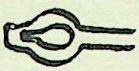


Fig. 375

Fig. 377

Fig. 376

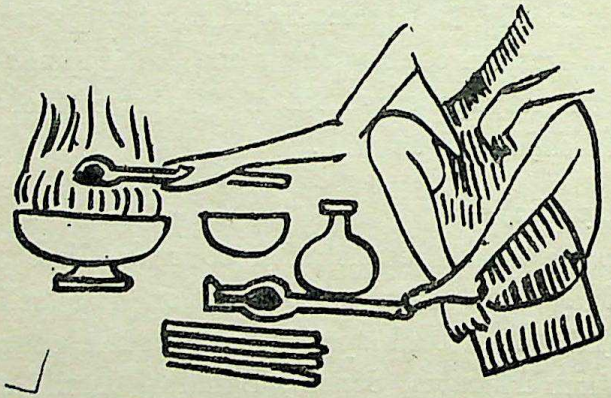


Fig. 378

Fig. 379

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Another variety, (*samudgaka*)—

According to the early Jaina literature[1] this type of casket used for keeping oil and *añjana* was round in shape (*golavaṭṭa-samugga*)[2]. Such round caskets are seen hanging from the branches of a tree or from pegs[3] (Fig. 371). The Jaina literature also describes them as hanging on the walls of Sūryābhadeva's *vimāna*[4].

Incense-burners (*dhuva-kaḍachchhuya*)—

Incense-burners are seen carried by the women in their hands (Figs. 372-73)[5]. These are small bowls with handles and flat bases.

Sacrificial Utensils

The following sacrificial utensils are seen :—

A. *Sruk*—It is a wooden spoon with pointed beak and long handle used for offering oblations, (Fig. 374, 375)[6].

B. *Sruvā*—It is a similar spoon but without a beak-like spout in front (Fig. 376)[7].

C. *Pūrṇa-pātra*—It is like the *sruk* without handle[8] Fig. 377). It is used for storing the holy water.

D. Jars—Jars both small and big are also seen there (Fig. 378). In one instance[9] an ascetic is seen fetching water from a stream running near by. This may be the same as *vasati vārī* jar of the vedic literature, which was required to be filled with the water from a running stream[10]. Other small jars may be similar to the *eka-dhanā* jars of the vedic texts[11].

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[1] *Rāyapaseṇiya Sutta*, Kaṇḍikā 126.

[2] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 126. Marshall, *Sanchi*, Pl. 13.

[3] Marshall, *Sanchi*, Pl. 13.

[4] *Rāyapaseṇiya* Sutta Kaṇḍikā, 106.

[5] Lucknow Museum, antiquities, Nos. J. 274, B. 84.

[6] Barua, *Barhut*, Fig. 131 ; Marshall, *Sanchi*, Pls. 27, 29, 52.

[7] Marshall, *Sanchi*, Pls. 27, 29, 52.

[8] Ibid. [9] Ibid.

[10] Ketkar, *Jnyānakośa*, Prastāvanā khaṇḍa, p. 125.

[11] Ibid.

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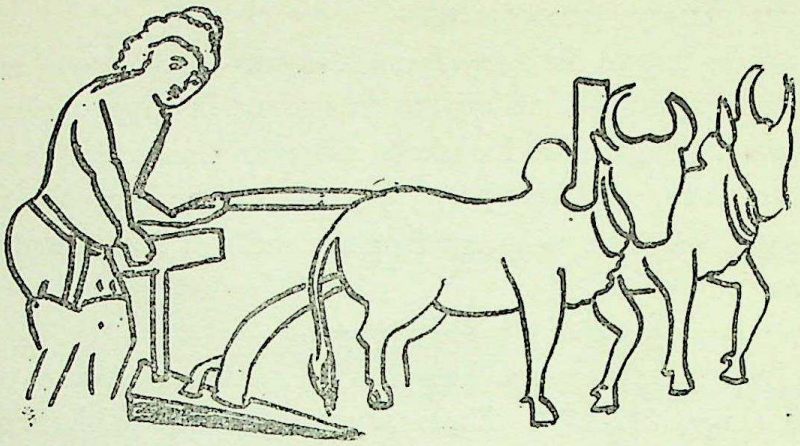

Fig. 380

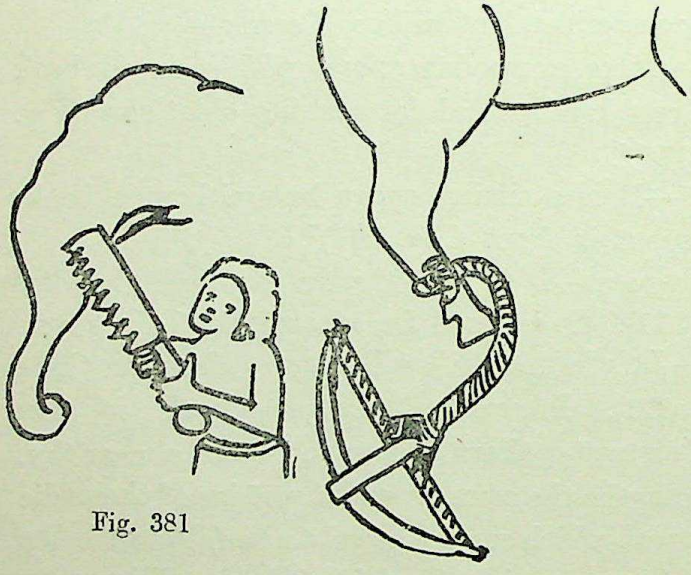

Fig. 381

Fig. 382

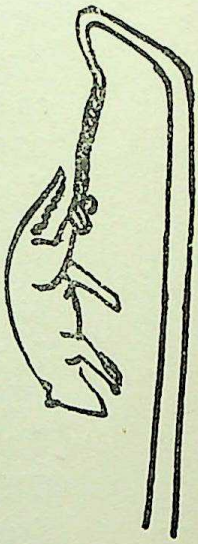

Fig. 383

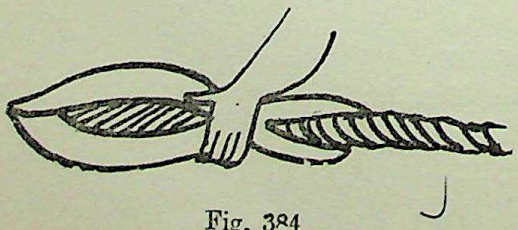

Fig. 384

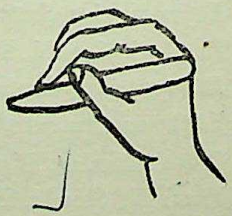

Fig. 385

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Agricultural Implements

Of these we see the plough illustrated in sculpture. At Buddha-Gaya the plough-man is ploughing the field with a goad in his hand to drive the pair of the bullocks[1]. The plough is fitted with a ploughshare (*phāla*) at its lower end, and has a long beam (*īshā* or *halīshā*) in the middle to which the oxen were yoked (Fig. 379).

In a *Gandhāra* sculpture the plough is of different variety. Here the beam is curved and attached to a triangular block of wood parallel to the ground. In this block the share was fitted at the front, and at the back appears a vertical shaft crowned with a handle (Fig. 380)[2].

Industrial Implements

Only the following implements are seen in the sculptures :

A. Firepan—

An arrow maker (*usukāra, ishukāra*) is seen baking an arrow in his firepan. The details of it are not clear.[3]

B. Saw (*krakacha*)—

The one seen at Bharhut is long with sharp teeth (Fig. 381)[4] and has been provided with a strong handle at one of its end. With both hands it is being used to cut the tusks of the elephant Chhaddanta.

C. Axes—

The primitive type of axe used by the anchorites for splitting wood consisted of a heavy blade attached to a wooden handle inserted in its hole[5] and further secured by cords fastened to it. Many specimens of such axe blades of earlier times have been found in course of excavations. The *paraśu* type of axe discussed elsewhere[6] shows a developed stage.

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[1] Barua, *Buddha-Gaya*, Fig. 57.

[2] Foucher, *L'Art G.B.*, Fig. 175.

[3] Barua, *Barhut*, Fig. 135.

[4] Ibid., Fig. 128.

[5] Maisey, *Sanchi and Its Remains*, Pl. 13, Fig. 1.

[6] Chapter, IX.

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II. Traps (*vālasaṅghāṭayanta* and *pāsayaṭṭhi*)—

Two varieties of traps are seen :—

A. A long rope with a trap knot at one of its ends was firmly tied to a small rod. Then the latter, as an arrow, was fixed to a bow secured to the ground by some device. As soon as, an animal came on the desired spot, one of its legs would get entangled in the knot and immediately with the jerk, thus given, the arrow would be shot and the trap knot would be tightened (Fig. 382)[1]. This might be the same as *vālayantaka* (Sans. *vyālayantraka*) of the Buddhist literature.

B. This appears to have been a simpler variety. A noose was tied to a bent top of a strong post probably fixed in the ground. The illustration at Bharhut does not supply more details. Only this much is clear that the trap has worked and is so strong that even a wolf could be caught in it. Existence of a big staff in this case helps us to identify it as *pāsayaṭṭhi* appearing in the Pāli literature (Fig. 383)[2].

Medical Implements

Only the following medical implements are seen :

A. Forceps (*sandaṁśaka*)—

It is being used for extracting a tooth from the mouth of a *yaksha* (Fig. 384)[3].

B. Pincer—

It is a small pincer, here used for placing the extracted tooth on the left palm of the *yaksha* (Fig. 385)[4].

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[1] Barua, *Barhut*, Fig. 103.

[2] Barua, *Barhut*, Fig. 109.

[3] Barua, *Barhut*, Fig. 148c ; Mathura Museum, Autiquity No, J1

[4] Ibid.

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CHAPTER VI

DRESS

Clothing Material –

Cotton, wool and bark were the usual ingredients for making fibres. Sometimes the drapery, depicted in sculpture, is extra-fine, through which the body can be seen[1]. On some of the railing pillars at Mathura the drapery can only be inferred by the line indicating its border (Fig. 386). Examples of woollen clothes are not many. The best example of a blanket with fur throughout (*uddalomī-kambala*), is seen at Sanchi[2] which has been used there as a covering for the back of a horse (*aśvāstara*).

Barks (*valkala*) and leaves (*panna*), the primitive type of clothing were still in vogue among the ascetics, and their female members. The leaves of *bhūrja* tree (*bhūrjapatra*) were made in equal pieces, and, by fastening them together, a sort of skirt was prepared. Some of the ascetics at Bharhut[3] are seen wearing similar skirts. To prepare broader pieces, similar bands of *bhūrja-patra* were arranged one over the other.[4]

Cutting, sewing and embroidering—

Well-cut and beautifully sewn garments are often seen in sculpture. The art has been known to this country from the Vedic period.[5] The Vinaya Piṭaka gives a list of different cutting and sewing equipments, and also several technical terms connected with this art.[6] Embroidered clothes are also

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[1] Cmp. *Matsya.* 200/26.,
'सुसूक्ष्मरक्तवसना'
Mahābhārata, 3.46.11
सूक्ष्मवस्त्रधरं रेजे जघनं निरवद्यवत् ॥

[2] Marshall, Sanchi, Pl. 33.

[3] Barua, *Barhut,* Fig. 131.

[4] Barua, *Barhut,* Fig. 134.

[5] Motichandra, *Prāchīna Bhāratīya Veśa Bhūshā,* p. 19.

[6] *Vinaya Piṭaka,* Mahā,. 8.12,14,2 ; Chulla., 5.11.5.

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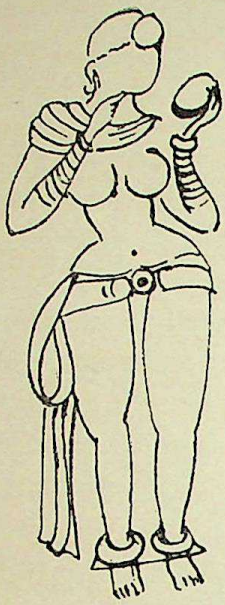

Fig. 386

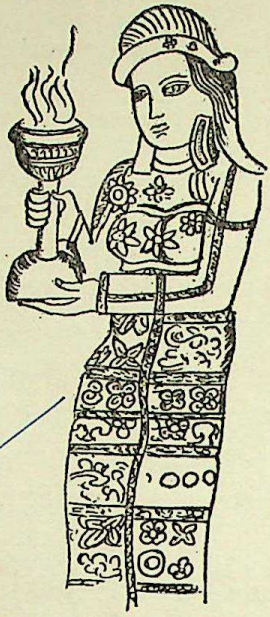

Fig. 387

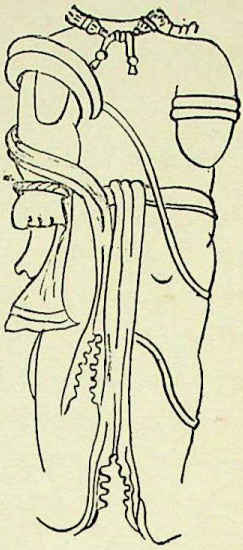

Fig. 388

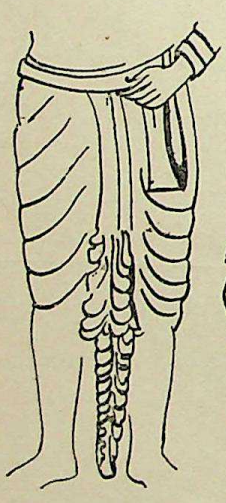

Fig. 389

Fig. 390

Fig. 391

Fig. 392

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seen in sculpture, the best example is the long cloak worn by the lamp-bearer in the Mathura art (Fig. 387)[1]. The cloak is decorated with several designs of flowers, petals and beaded borders. The long coat, worn by Vima Kadphises in his statue from Mathura also, depicts several such designs[2]. Aśvaghosha has often mentioned the upper garments bearing golden swans on them (*kāñchana-hansa chinham*)[3].

The early paintings of Ajanta show persons using coloured clothes[4]. The art was well-known even in the days of the Vinaya Piṭaka, which mentions a regular process of colouring clothes[5]. Blue, yellow, red and such other colours were very popular.

Male Dress

As seen in the early *yaksha* images, the dress for men consisted of the following —

1. Lower garment or dhotī (*adhovastra*).
2. Scarf (*uttarīya*).
3. Waistband (*kāyabandhana*).
4. Headgears (*ushṇīsha*).

Sewn garments like coats and tunics and shoes as well are seen in the succeeding periods.

Dhotī (*adhovastra*)—

In the *yaksha* images the dhotī is usually loose. Towards the back it touches the heels but in front it reaches only the lower part of the shin (Fig. 388)[6].

Dhotis were worn in the following different styles :—

(i) Both ends of the dhotī are brought forward after covering the loins to form a knot. One of the ends, from the knot thus formed, is passed between the

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[1] Lucknow Museum, antiquity, No. B.84.
[2] Vogal, *Mathura*, Pl.2.
[2] *Buddha Charita*, 6.59.
[4] Griffiths, *Ajanta*, Pl. 39.
[5] *Vinaya Piṭaka*, Mahā., 8.26.
[6] *A.R.*, 1915-16, Pl.57, b and c.

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Fig. 393

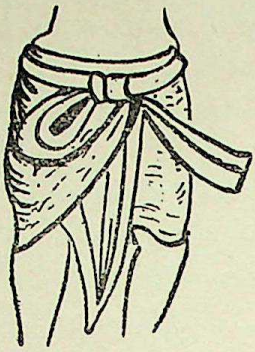

Fig. 394

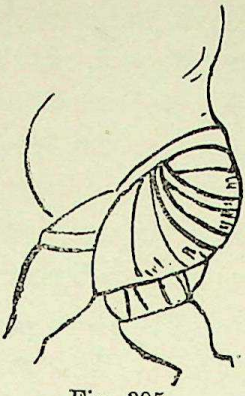

Fig. 395

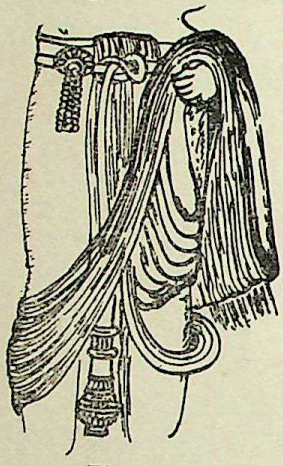

Fig. 396

Fig. 397

Fig, 398

Fig. 399

Fig. 400

Fig. 401

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thighs and tucked up behind. The other, nicely, gathered together and made in folds, is suspended in front. This is known as '*sakachchha*' style (Fig. 388).[1]

(ii) Later on, the same style continued mostly with the following changes—

(*a*) The breadth of the dhotī decreased. Consequently it now reached only the upper portion of the shin just below the kness (Fig. 389-93)[2].

(*b*) The front portion falls in angular form (Fig. 394)[3] or sometimes takes the shape of a vertical fold (Fig. 390)[4].

(*c*) The two ends of the portion, usually tucked behind, are folded and brought forward to cover the thighs and tucked in the girdle. The dhotī thus appears like tight drawers (Fig. 395)[5].

(*d*) The front end of the dhotī is gathered together so as to form a beautiful curve below the left knee appearing like the trunk of an elephant. This may be identified with the *hatthisoṇḍika* style mentioned in the Vinaya Piṭaka[6] (Fig. 396)[7] as suggested by its very name.

(*e*) The front end sometimes takes the shape of a fine narrow palm-leaf, which seems to be the same as the *tāla-vantaka* style referred to in the Vinaya Piṭaka[8] (Fig. 389)[9].

(*f*) In a couple of specimens—one belonging to the Śuṅga[10] and other to the Kushāṇa period[11]—the

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[1] *A.R.*, 1915-16, Pl. 57, b and c.
[2] Marshall, *Sanchi*, Pl. 36.
[3] Barua, *Barhut*, Fig. 30.
[4] Ibid., Fig. 128.
[5] Marshall, *Sanchi*, Pl. 11.
[6] *Vinaya Piṭaka*, Chulla., 5.29.4.
[7] Smith, *Jain Stupa*, Pl. 87.
[8] *Vinaya Piṭaka*, Chulla., 5.29.4.
[9] Marshall, *Sanchi*, Pl. 36.
[10] Ibid., Pl. 66.
[11] Smith, *Jain Stupa*, Pl. 28 (back elevation).

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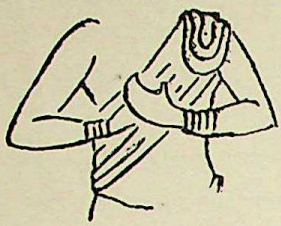

Fig. 402

Fig. 403

Fig. 404

Fig. 405

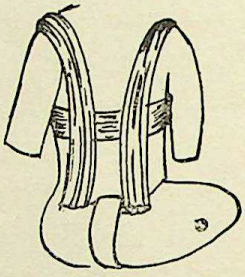

Fig. 406

Fig. 407

Fig. 408

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Fig. 410

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longer end is gracefully extended from the girdle above, to the left arm and shown falling in a stylistic way (Fig. 397)[1].

Upper garment or scarf (*uttarīya*)—

Like dhotī a scarf was also an important item of dress. It was sometimes used even with full sleeved long coats (Fig. 398)[2]. As a sign of extreme joy people waved one end of their scarf in the air[3] (Fig. 399). Various styles of its use are illustrated in sculpture. On chronological basis they can be studied under three groups :

A. Pre-Śuṅga and Suṅga styles.
B. Styles common to the Suṅga and Kushāṇa periods.
C. Kushāṇa styles.

A. Pre-Śuṅga and Śuṅga styles—

(i) Scarf tied round the chest with both of its ends suspended below, touching the left thigh (Fig. 400)[4].

(ii) Scarf thrown over the left shoulder forming several loops (Fig. 388)[5].

(iii) Scarf worn diagonalwise on the chest with a front loop on the left shoulder (Fig. 401, 402)[6].

(iv) Similar but without any loop on the shoulder (Fig. 403)[7]. In some cases, however, the scarf takes shape of a well pressed narrow piece of cloth, while in other illustrations it is simply gathered together and thrown over the shoulder[8].

(v) One end of the *uttarīya* runs diagonalwise over the chest and is subsequently thrown backward, but the other is suspended in front (Figs. 404, 405)[9].

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1 Ibid.
2 Barua, *Barhut*, Fig. 16.
3 Ibid., Figs., 32, 45, 46 ; This was known as *Chaila-vikshepa* (*Lalita-vistara*. XII, 101).
4 Vogel, *Catalogue MM.*, Pl. 12 (Parkham *yaksha*).
5 Gwalior Museum, antiquity No. 14, room No. 5 (Manibhadra *yaksha*).
6 Agrawala, V. S., Pre-Kushāna Art of Mathura, *JUPHS.*, VI, Pt. 2. (1933) pp. 81-120, Fig. 4, (Patna *yaksha*).
7 Barua, *Barhut*, Fig. 114.
8 Ibid., Fig. 118.
9 Ibid., Fig. 16.

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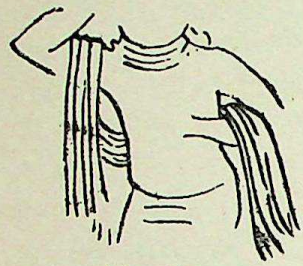

Fig. 411

Fig. 412

Fig. 413

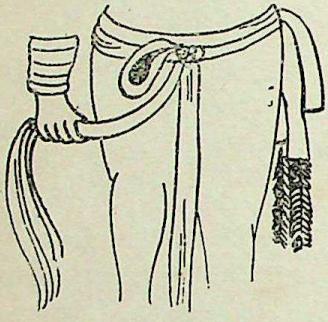

Fig. 414

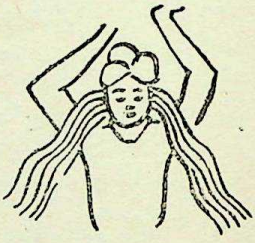

Fig. 415

Fig. 416

Fig. 417

Fig. 418

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(vi) Both ends of the scarf passing round the back are brought forward under the armpits to the chest; and then passing along the chest, are thrown backwards on the two shoulders (Figs 406, 407)[1].

(vii) Both ends are brought forward as above, and thrown backwards over the shoulders forming a cross on the chest (Fig. 408)[2].

(viii) Ends brought forward similarly, but only the right end is thrown backwards while the left, covering the same arm, is suspended in front (Fig. 409)[3].

(ix) Ends brought foward as above, and allowed to suspend in front covering both the arms (Fig. 410)[4].

(x) The left end covers the left forearm as above, but the right end passing over the upraised right arm falls in front (Fig. 411)[5].

(xi) Both ends are brought forward as in No. VI, the left end is as above, but the right end has been caught by the upraised right hand and is being waved in the air as a sign of joy (Fig. 399)[6] (*Chaila-vikshepa*).

(xii) The scarf covers the chest and both ends hang backward across the shoulders (Fig. 412).[7]

(xiii) Both ends of the scarf are brought forward under the armpits, the right one allowed to pass on the right shoulder and fall below, the left one passing across the chest to the right shoulder to fall similarly (Fig. 413).[8]

(xiv) The scarf is tied round the waist forming a loop in front and the remaining ends suspended below (Fig. 389).[9] Sometimes one of these ends was held in hand (Fig. 414).[10]

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[1] Barua, *Barhut*, Fig. 18; Marshall, *Sanchi*, Pl. 35a.
[2] Ibid., Fig. 9a.
[3] Ibid., Fig. 112.
[4] Ibid., Pl. 30, Fig. 25.
[5] Ibid., Fig. 28.
[6] Ibid., Fig. 32.
[7] Barua, *Barhut*, Fig. 63.
[8] Marshall, *Sanchi*, Pl. 61.
[9] Ibid., Pl. 36.
[10] Ibid., Pl. 23.

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Fig. 419

Fig. 420

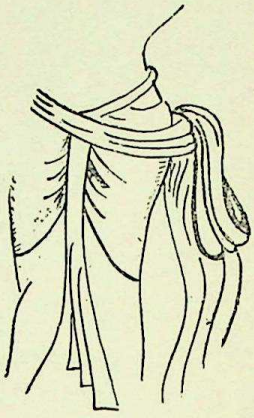

Fig. 421

Fig. 422

Fig. 423

Fig. 424

Fig. 425

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B. Styles common to the Śuṅga and Kushāṇa periods—

(i) The scarf, covering the neck from behind, remains suspended in front (Fig. 415).[1] In the Kushāṇa sculptures the portion behind the neck, takes the form of a big loop.[2]

(ii) The scarf runs across the chest and covers the major portion of the body, leaving one of the shoulders bare (Fig. 416).[3] In the Kushāṇa period, some of the Bodhisattva figures[4] and lay worshippers (Fig. 417) have their scarfs worn in this style with slight variation in the arrangement of the other end.

(iii) At times of rest, the scarf was tied round the waist and knees gathered together (Fig. 418).[5]

(iv) One end of the scarf covers the left shoulder and remains suspended in front; the other end, running diagonally from the back, comes to front near the right foot, rises up to reach the left wrist and forms a long dangling loop (Fig. 396).[6] In the Kushāṇa period the pendent loop was reduced in size (Fig. 419).[7]

C. Kushāṇa styles—

Big loop, heavy knot and thick twisting of the scarf seen in the Kushāṇa sculptures, suggest its being longer and broader in size than the Śuṅga scarf. It was worn in the following styles:

(i) One end of the scarf covers the left shoulder and remains suspended in front, the other end, running diagonally from the back, appears near the right

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1 Kala, Bharhut Sculptures in the Allahabad Musuem, *JUPHS.*, XVIII, Fig., 7, p. 97.

2 Smith, *Jain Stupa*, Pls. 20, 33.

3 Barua, *Barhut*, Fig. 120; Motichandra, *Prāchīna Bhāratīya Veśabhūshā*, Fig. 225.

4 Vogel, *Catalogue MM.*, Pl. 8.

5 Barua, *Barhut*, Figs. 86, 130; Lucknow Museum, antiquity No. J. 354; Vogel, *Catalogue MM.*, Pl. 14.

6 Smith, *Jain Stupa*, Pl. 87.

7 Smith., *Jain Stupa*, Pl. 17 Fig., 1.

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Fig. 426

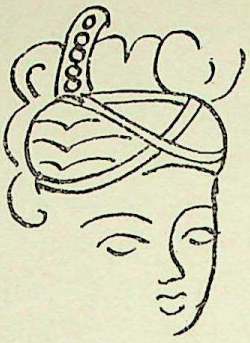

Fig. 427

Fig. 428

Fig. 429

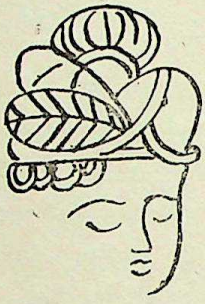

Fig. 430

Fig. 431

Fig. 432

Fig. 433

Fig. 434

Fig. 435

Fig. 436

Fig. 437

Fig, 438

Fig. 439

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knee and is taken over to the left wrist, wherefrom it hangs down.[1]

(ii) The scarf is tied round the waist, and, after forming either a big fluffy knot to the right or left, or a dangling loop, the remaining portion of the garment hangs down freely (Figs. 420, 421).[2]

(iii) Both ends of the scarf are brought forward after covering the loins and made in a loose knot above the knees in front (Fig. 422).[3]

(iv) The scarf runs round the waist forming two loops in the right, and a big fluffy knot on the left side (Fig. 423).[4]

(v) The scarf was wrapped round the body in such a way as to cover the upper portion completely, leaving only the forearms and palms bare[5] (similar to Fig. 424).

Headgears

Turban (*ushṇīsha*)—

The turbans worn by the male figures can be grouped under the following varieties :

(i) The common type of turban consisted of a long piece of cloth wrapped round the head (Fig. 425-26) in various styles, usually having projections on the left, the right, or on both the sides, and, in front a globular core (Figs. 427-432) This was often elongated in shape as seen in several illustrations (Figs. 433, 434 435 etc.)[6] and may, therefore, be identified with *kambu* of early Buddhist literature.[7] It is difficult to

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[1] Smith, *Jain Stupa*, Pl. 64.

[2] Lucknow Museum, antiquity No. H. 81 ; Agrawala, V. S., Mathura Pillar in the Lucknow Museum, *JUPHS.*, XIX, p. 60, Fig. 10, second panel from the top.

[3] Lucknow Museum, antiquity No. 75.

[4] Nagar, M. M., Some New Sculptures in the Mathura, Museum, *JUPHS.*, XVI, pt. 1, p. 65, Pl. 2.

[5] Vogel, *Catalogue MM.*, Pl. 16.

[6] *Gilgit Manuscripts*, III/2, pp. 95-96.

[7] Barua, *Barhut*, Fig. 23.

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Fig. 440

Fig 441

Fig. 442

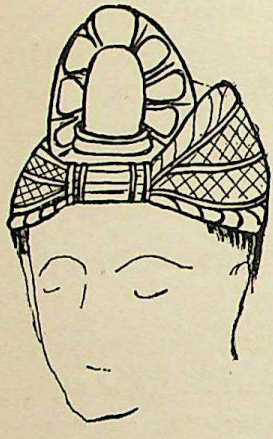

Fig. 443

Fig. 444

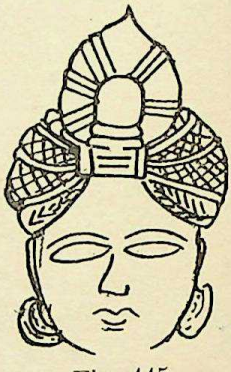

Fig. 445

Fig. 446

Fig. 447

Fig. 448

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judge the material from which it was made, but probably it might have been of cotton.

If the turban cloth happened to be small, it was simply wrapped round the top knot of the hair and the *kambu* was fastened to it (Fig. 433)[1].

These turbans, when used by the kings and other high persons, were further decorated with pearlstrings and other gems (Fig. 436-439)[2].

The second stage of development in this type is seen at Sanchi. The following changes have been introduced :

(*a*) The *kambu*, often appearing like a conch-shell, and often prominently fixed either to the left or in the centre has now become bigger and more elongated (Fig. 435)[3].

(*b*) Behind it, an additional floral part makes its appearance (Fig. 440)[4].

(*c*) The wrappings of the turban specially that of the king are more swollen (Fig. 435)[5].

(*d*) In some cases one end of the turban cloth appears like a crest (Fig. 441)[6].

The third stage, in the Kushāṇa period, brought in the following changes :

(*a*) The size of the *kambu* was much reduced(Figs. 442-45).[7]

(*b*) The floral ornamentations behind it, on the other hand, became more prominent ; so much so, that in some cases, it appears like a radiating crest of the form of a 'pīpal'-leaf with or without double borders (Fig. 445)[8].

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1 Barua, *Barhut*, Fig. 23.

2 Motichandra, *Prāchīna Bhāratīya Veśabhūshā*, Figs. 25-26.

3 Marshall, *Sanchi*, Pl. 11.

4 Marshall, *Sanchi*, Pls. 11, 23.

5 Ibid., Pl. 11.

6 Barua, *Barhut*, Fig. 23.

7 Smith, *Jain Stupa*, Pl. 64 (Lucknow Museum, antiquity No. J., 270).

8 Ibid., (Lucknow Museum, antiquity No. B. 26).

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Fig. 449

Fig. 450

Fig. 451

Fig. 452

Fig. 453

Fig. 454

Fig. 455

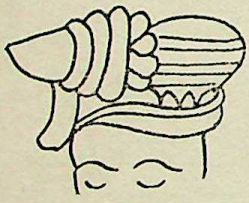

Fig. 456

Fig. 457

Fig. 458

Fig. 459

Fig. 460

Fig. 461

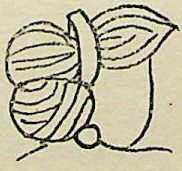

Fig. 462

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(c) The size of the turban also is much reduced. It is not so inflated as at Sanchi. In some cases it appears like a light circular cap (comp. Fig. 446)[1].

The following sub-varieties of this style are seen in the Kushāṇa sculptures :

(i) In one case the extra portion of the long twisted cloth, remaining after forming the *kambu*, is seen hanging in front, suggesting thereby that the *kambu* was perhaps a cloth made thing (Fig. 446)[2].

(ii) The *kambu* is absent, but has been substituted by the folded hem of the turban cloth hanging in the centre (Fig.447)[3].

Finally the turban takes the shape of a full fledged crown with close-fitting cap and big heart-shaped crest in front (Figs. 448-50). It is decorated with several designs like full blown lotus flowers, pearl borders, effigies of the Dhyānī Buddhas, (in case of the crowns worn by the Bodhisattva figures), or other symbols like *garuḍa*, pearl vomitting lion-heads, etc.[4]

Some other styles in the headgears were as follows :

(i) The cloth was wrapped round the head (Figs. 442,-470-471,). The Brāhmaṇas at Sanchi usually appear with such a headgear (Figs. 472, 473).[5]

(ii) A fillet tied round the top-knot decorated with an elongated ornament in the centre (Fig. 474)[6].

(iii) A fillet tied round the forehead with both ends fluttering behind in the air (Figs. 475-477)[7].

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1 Smith, *Jain Stupa*, Pl. 86, Fig. 1.

2 Ibid., Also, Lucknow Museum, antiquity No. B. 62.

3 Ibid., Pl. 101, Fig. 1.

4 Agrawala, V.S., Dhyānī Buddhas and Bodhisattvas, *JUPHS.*, XI, pt. 2, Pl . 1 & 2, pp. 1-13.

With change in the shape, size and position of the *kambu* numerous shapes of trubans could be formed. Some of them have been illustrated in our figures (Nos. 427-432 ; 451-469)

5 Marshall, *Sanchi*, Pl. 29.

6 Ibid., Pl. 91/88b.

7 Ibid., Pl. 11.

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Fig. 463

Fig. 464

Fig. 465

Fig. 466

Fig. 467

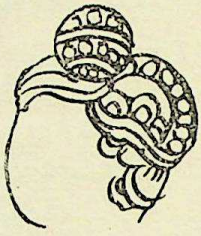

Fig. 468

Fig. 469

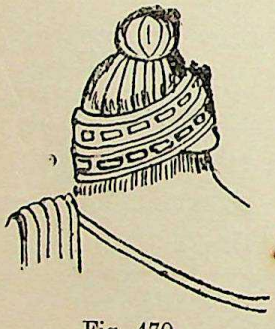

Fig. 470

Fig. 471

Fig. 472

Fig. 474

Fig. 473

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(iv) A slight variation in the style of the turban is indicated in our figure No. 478 a where a, part of the cloth passes round the chin[1].

(v) A flat cap-like head-dress with a pointed projection above (Fig. 479)[2]. It is similar to the modern Marāṭhī pagaḍī called 'pāgoṭe'.

Other variations in the styles of headgears are shown in our line drawings (Figs. 478, 480-486).

Crowns (*kirīṭa*)—

The following variations of them are found :

(i) High projecting crown peculiar to the figures of Indra[3] (Fig. 487).

(ii) Embroidered cap-like headgear (Fig. 488)[4].

(iii) Headgear with crenellated pattern (Fig. 489)[5].

(iv) Ornamented headgears (Figs. 482, 490, 491, 492)

Waistbands (*kāyabandhana*)—

It was either made of a group of strings to the ends of which a heavy ball-like object was attached (Fig. 405)[6] ; or of a narrow piece of coth often decorated with floral[7] or arrow-shaped designs[8]. The ends of the latter variety were provided with fringes (Fig. 414)[9]. The descriptions of waistbands (*kāyabandhana*) in the Vinaya Piṭaka throws light on its material and arrangement[10]. The monks were allowed to use

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1 Gyani, Identification etc., *Bulletin of the Prince of Wales Museum.* Bombay, No. 1, pp. 15-21 G Fig. 6.

2 Ghurye, *Indian Costume,* Fig. 66.

3 Marshall, *Sanchi,* Pl. 29.

4 Vogel, *Mathura,* p. 46, Pl. 33b.

5 Marshall, *Sanchi,* Pls. 43, 63.

6 Barua, *Barhut,* Fig. 60.

7 Ibid., Fig. 64.

8 Ibid., Fig. 63.

9 Marshall, *Sanchi,* Pl. 23.

10 *Vinaya Pitaka,* Chulla, V. 29.2-3,

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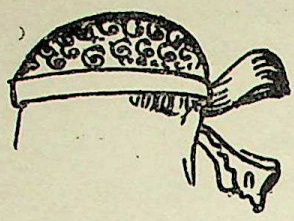

Fig. 475

Fig. 476

Fig. 477

Fig. 478

Fig. 478a

Fig. 479

Fig. 480

Fig. 481

Fig. 482

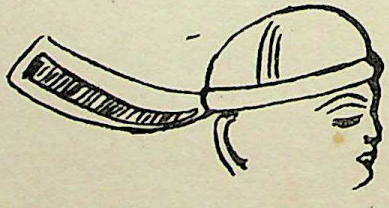

Fig. 483

Fig. 484

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strap-like (*paṭṭika*) waistabnds. The other variety (*sūkarantaka*) appeared like a thick chord resembling the intestines of a boar. The *paṭṭika* type is seen in several illustrations belonging both to the Suṅga and Kushāṇa ages. The rolled type of girdle, as seen at Bharhut[1] and Māthura[2], (Fig. 396) was further provided with ball-like object at each end. This might be the same as *vidhana* of the Vinaya texts. It was made of varied materials like gold, silver, ivory or even jewels. Those seen in sculptures are shaped like the ribbed *āmalaka* fruits.

Waist-bands were worn in the following ways :

(i) With one end formed into a bulbous tassel falling between the legs (Fig. 396).[3]

(ii) With the two ends hanging together (Fig. 400)[4].

(iii) With loop on the left thigh and two ends falling on right (Fig.401).[5]

(iv) Both the loop and the two ends seen suspended near the left thigh (Fig. 414)[6].

In the Kushāṇa period the waistband ceased to be popular as persons of high rank are often seen going without it.[7] Even when used, its size was fairly reduced.[8]

Foreign Dress

The foreigners coming from North-West put on a different style of dress consisting of a hat or a conical cap, coat or tunic, trousers and shoes. In Indian literature this has been rightly called the Northern Dress (*udīchya veśa*).

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[1] Barua, *Barhut*, Fig. 60.

[2] Smith, *Jain Stua*, Pl. 87.

[3] Smith, *Jain Stupa*, Pl. 87.

[4] Vogel, *Catalogue MM.*, Pl. 12.

[5] Agrawala, V. S., Pre-Kushāṇa Art of Mathura, *JUPHS.*, VI, Pt. 2, pp. 109-120 Fig. 4 ; Agrawala, Four New Yaksha Statues, *JUPHS.*, XXIV-XXV pp. 186-190, Fig. 1.

[6] Marshall, *Sanchi*, Pl. 23.

[7] Smith, *Jain Stupa*, Pls. 18, 33 ; Lucknow Museum, antiquity No. J. 7.

[8] Smith, *Jain Stuap*, Pls. 86, 88.

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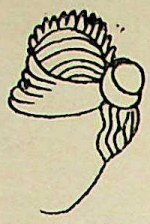

Pig. 485

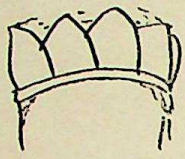

Fig. 489

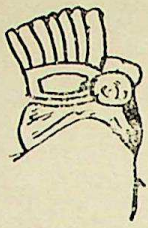

Fig. 486

Fig. 487

Fig. 488

Fig. 490

Fig. 491

Fig. 492

Fig. 493

Fig. 494

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TUNICS

They show a variety of styles :

(i) full sleeved long coat secured in front with tasseled laces,[1];

(ii) similar, but without laces[2] ;

(iii) similar, but fastened with a belt (Fig. Cmp. 493)[3];

(iv) loose sleeved tunics, with small mantle knotted in front like a chlamys, as seen in a group of eighteen persons of forign origin depicted in a scene at Sanchi (Figs. 494, 495)[4] ;

(v) tunics with embroidered borders but without sleeves[5];

(vi) full-sleeved tunics seen in the Kushāṇa sculptures.

Of the above, first five types of tunics belonged to the Śuṅga age, In the Kushāṇa period kings and princes are seen wearing costly tunics embroidered with floral patterns reaching below the knees (Figs. 496, 497, 498)[6]. Persons of inferior rank had similar plain long coats[7]. Half-sleeved tunics reaching the knees were also used in this period (Fig.499)[8].

Under garment—

Dhotīs, trousers and kilts were in use. Trousers were of the 'salwār' type covering the legs down upto the ankles Figs. 497, 500-501) or only the half length upto the knees (Fig. 493,)[9]. These were further decorated with floral

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[1] Majumdar, N. G., *Guide to the Sculptures in the Indian Museum* Pt., 1 Pl. 8, Fig. A.

[2] Barua, *Barhut*, Fig. 16.

[3] Marshall, *Sanchi*, Pl. 24.

[4] Marshall, *Sanchi*, Pl. 36 ; Motichandra, *Prāchīna Bhāratīya Veśabhūshā*, Fig. 192a.

[5] Marshall, *Sanchi*, Pl. 91.

[6] Motichandra, *Prāchīna Bhāratīya Veśabhūshā*, Fig. 192a. Ghurye, *Indian Costume*, Fig. 83.

[7] Lucknow Museum, antiquity No. B. 208.

[8] Lucknow Museum, antiquity No. B. 3.

[9] Marshall, *Sanchi*, Pl. 97.

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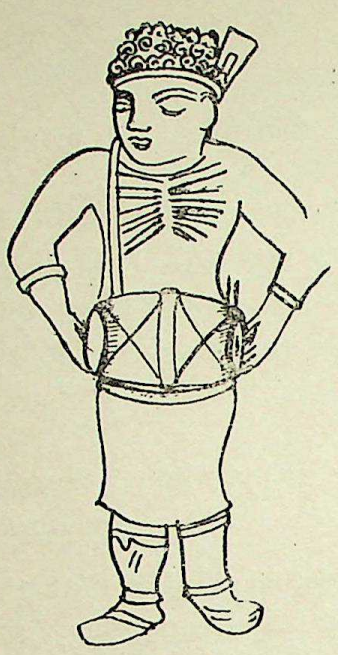

Fig. 495

Fig. 496

Fig. 497

Fig. 498

Fig. 499

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patterns in embroidery[1]. The kilts were used by soldiers and other persons of inferior rank[2].

Headgears—

Headgears are also seen of varying fashions :—

(i) A fillet or diadem tied round the head with ends fluttering behind[3].

(ii) A close fitting round cap with or without a piece of cloth suspending behind (Figs. 476, 502, 503)[4]. or attached like a crest (Fig. 504).

(iii) Bulbous cap decorated all over with floral patterns[5] (Figs. 488, 505).

(iv) Cap with crenellated pattern[6] (Fig. 489).

(v) A high conical cap, seen in various styles, often embroidered and bearing monograms[7] (Figs. 480, 496, 506 507 ,508).

(vi) Cylindrical tapering cap, ornamented and braring a foliated pattern in the centre[8] (Fig. 509).

Footwears—

In the pre-Kushāṇa sculptures shoes are mostly seen in the figures of foreigners. An only instance of a monk carrying sandals appears at Bharhut[9]. The following are the different types of footwears —

(i) Buskined boots fastened with laces on the top[10] (Fig. 501).

(ii) Big boots decorated with vertical and horizontal bands[11] (Figures 497, 510).

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1 Vogel, *Mathura*, Pl. 2.
2 Marshall, *Sanchi*, Pl. 15.
3 Barua, *Barhut*, Fig. 71.
4 Marshall, *Sanchi*, Pl. 36.
5 Vogel, *Mathura*, Pl. 33 b.
6 Marshall, *Sanchi*, Pl. 43.
7 Ibid., Pl. 91/88b. ; Vogel, *Mathura*, Pl. 4.
8 Agrawala V. S., A Note on the New Mathura Head, *JUPHS.*, XII, Pt. 2, p. 107.
9 Barua, *Barhut*, Fig. 132.
10 Ibid., Fig. 71.
11 Marshall, *Sanchi*, Pl. 62.

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Fig. 500

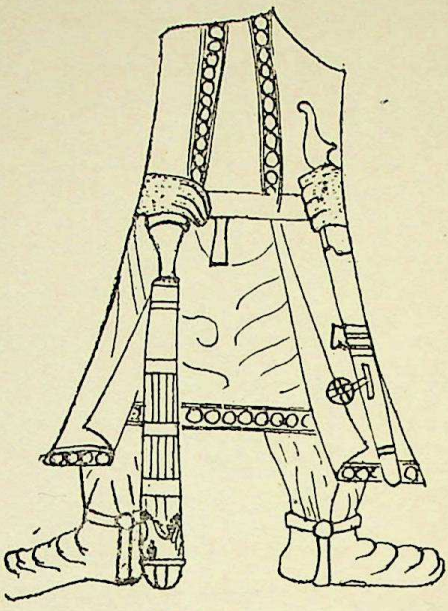

Fig. 501

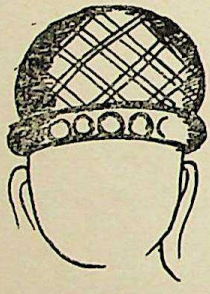

Fig. 502

Fig. 503

Fig. 504

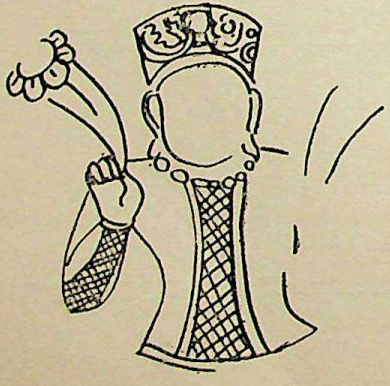

Fig. 505

Fig. 506

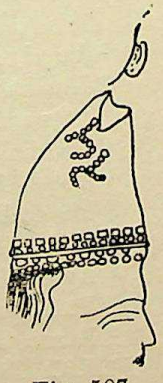

Fig. 507

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(iii) Similar boots but with broader toe[1] (Fig. 511).

(vi) Heavy, thick and padded boots with straps round the ankles, as seen in the statue of Kanishka (Compare Figs. 512, 513). Such shoes may be identified with *khapusā* and *khallakā* types mentioned in the Prākṛit literature[2].

(v) Sandals worn along with leggings[3] (Figs. 499, 514).

(vi) Mostly similar to above, but without leggings (Fig. 515)[4]. Its decorated variety is seen in the *Gandhāra* art[5] (Fig. 516).

Other Costumes

Ascetics—

In the early sculptures many figures of anchorites and brahmanical ascetics are seen. They are distinguished by their matted locks (Fig. 517), bark and *bhūrja*-leaf garments[6] (Figs. 418, 518, 519). In one instance[7] an ascetic is seen wearing his scarf in *yajnyopavīta* fashion (Fig. 520) with an umbrella in right hand and a triple staff in the left, from which is suspended his begging-bowl and a pair of sandals. Dr. Barua takes him to a be wandering mandicant[8]. According to Devala, as cited in the Mitāksharā a *tridaṇḍī* may carry a *kamaṇḍalu* and *pādukā*[9].

The female anchorites also appear in the bark garments[10].

Hunters—

Their distinctive dress consisted of a small lion-cloth and a tight belt to fasten the daggar, as seen at Sanchi[11].

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1 Marshall, *Sanchi*, Pl. 91/88b.

2 Motichandra, *Prāchīna Bhārtīya Veśa Bhūshā*, p. 172.

3 Lucknow Museum, antiquity No. B. 3.

4 Vogel *Mathura*, Pl. 34.

5 Foucher, *L' Art GB.*, Facing plate.

6 Marshall, *Sanchi*, Pls. 23, 29 ; Barua, *Barhut*, Figs. 111, 131.

7 Barua, *Barhut*, Fig. 132.

8 Ibid., Part 2, p. 147.

9 *Yājnyavalkya Smṛiti*, Prāyaśchittādhyāya., Yati-dharma., 58.

10 Marshall, *Sanchi*, Pl. 29.

11 Marshall, *Sanchi*, Pl. 25.

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Fig. 508

Fig. 509

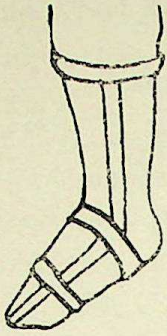

Fig. 510

Fig. 511

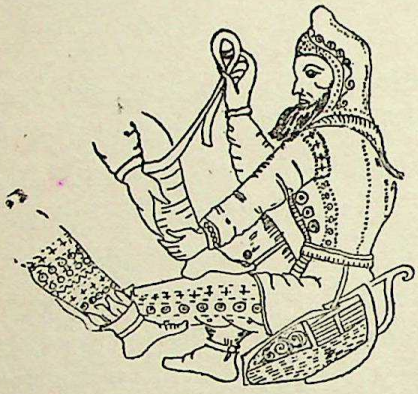

Fig. 512

Fig. 513

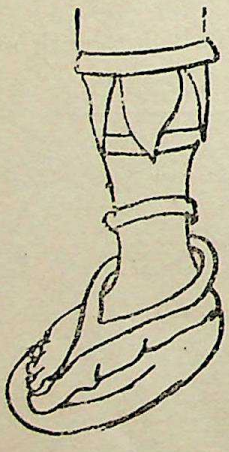

Fig. 514

Fig. 515

Fig. 516

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Wrestlers—

While combating they used a sort of tight *kakshyā* or *kaupīna*[1], a feature continued even to this day.

Jaina Monks—

They usually remained naked, but in sculptures their nudity has sometimes been skilfully concealed with a piece of cloth appearing on the left forearm[2]. Some of them appear with girdles round their waist[3].

Female Costume—

A sāḍī, an upper garment, a waistband and some-times a bodice was the usual female costume. Headgear is seen only in a few cases.

Sāḍī—

Sufficiently long sāḍīs were in use. Some of them were fairly broad while others only reached the knees. Some of the sāḍīs were of coarse fabric, others of a fine or superfine variety, e.g., on a few railing pillars from Mathura[4] the Sāḍī worn by the female figures is so fine as to be harldy visible, its ends only being indicated by light folds.

In the pre-Kushāṇa period the following styles of wearing sāḍīs are seen :

(i) It is wrapped round the waist and both of its ends are tucked up below the navel, then, after forming a loopknot in front the remaining portion is seen suspended. This seems to be *vikachchha* style[5] (Figs. 521, 522). Narrow sāḍīs were also worn in this way.

(ii) One of the ends was tucked up behind (Fig. 523) and the other was made in a triangular loop hanging

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1 Barua, *Barhut*, Fig. 147, comp. ववल्ग बद्धकक्ष्योऽन्तर्जनस्य भगवान्हरि :—
Vishṇu Purāṇa, V. 20. 63.

2 Lucknow Museum, antiquity No. J. 3 ; Smith, *Jain Stupa*, Pl. 17 Fig. 2.

3 Lucknow Museum, antiquities Nos. J. 20, J. 26.

4 Lucknow Museum, antiquities Nos. B. 91, B. 93.

5 Coomaraswamy, *HIIA.*, Pl. 5, Fig., 17 ; Pl. 3, Fig. 2.

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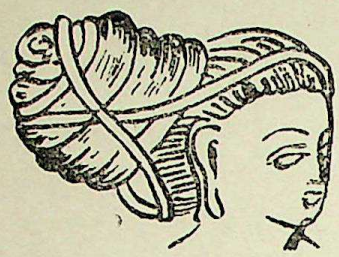

Fig. 517

Fig. 518

Fig. 519

Fig. 520

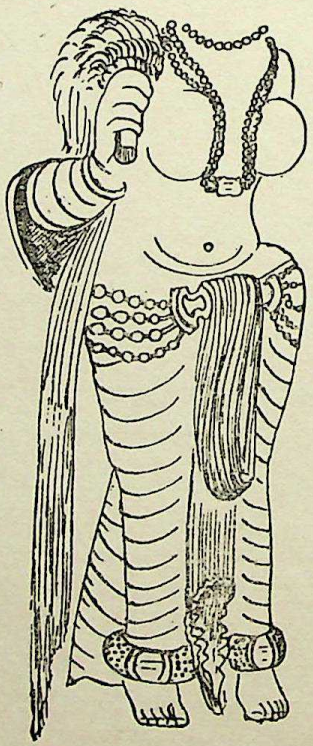

Fig. 521

Fig. 522

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in front[1] (Figs. 524, 525, 526). If the sāḍī was pretty long, this loop touched the knees and the remaining portion, nicely arranged in folds, rolled in between the feet[2] (Figs. 527, 528).

(iii) The front end was simply gathered together and suspended vertically[3] (Figs. 529).

(iv) In some other cases this end, usually the left but sometimes the right also, was tucked up to its opposite side and the remaining folds are seen suspended therefrom[4] (Figs 530).

Usually no portion of the ṣāḍī covered the breasts. Instances of the sāḍī covering the breasts are extremely rare in early art except in a few paintings at Ajanta[5], and in a few Kushāṇa sculptures from Mathura (Fig. 531)[6].

Styles of the Kushāṇa period :—

(i) *Vikachchha* type. The ends were made in a hanging loop either near the left or the right thigh with a good portion of them falling near the ankles (Fig. 386).[7]

In some cases this portion was gathered together, tucked up in the girdle below the navel, and a part of it was held in the left hand (Fig. 532)[8].

(ii) Worn as above, but the loop was formed in front below the navel and the remaining portion is thrown over the thigh (Fig. 533)[9].

(iii) Ends tucked up in front without loops[10] (Fig. 534).

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1 Barua, *Barhut*, Fig. 23.
2 Ibid., Figs. 74, 78
3 Ibid., Fig. 32.
4 Marshall, *Sanchi*, Pl. 11.
5 Griffiths, *Ajanta*, p. 18, Fig. 51.
6 Smith, *Jain Stupa*, Pl. 6.
7 Vogel, *Mathura* , Pl. 18.
8 Ibid., Pl. 18.
9 Ibid., Pl. 17a.
10 Motichandra, *Prāchīna Bhāratīya Veśabhūshā*, Fig. 209, Vogel, *Mathura*, Pl. 18.

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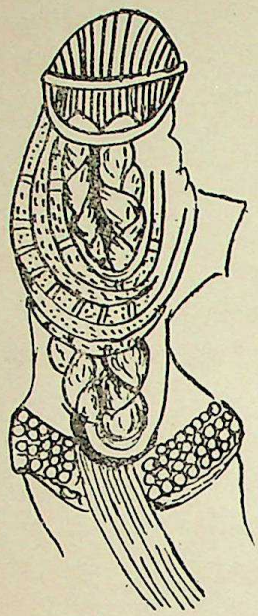

Fig. 523

Fig. 524

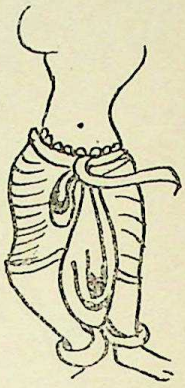

Fig. 525

Fig. 526

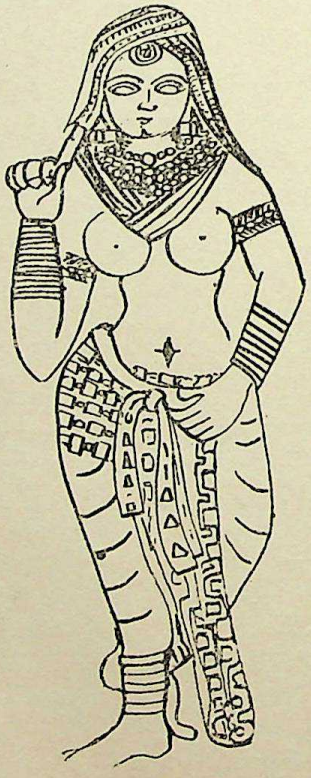

Fig. 527

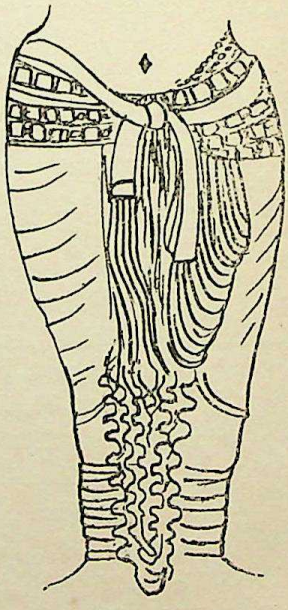

Fig. 528

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(iv) The sāḍī covered the complete body, leaving only one of the shoulders bare resembling the modern style usually followed in the northern India (Fig. 531)[1].

Petticoats reaching below the knees were also in vogue with single[2] or double circular folds (Fig. 571)[3]. They appear to have been sewn garments resembling somewhat modern 'lahaṅgā'.

Scarf (*uttarīya*)—

The use of a scarf, as a part of female dress, occurs rarely in the Maurya and Śuṅga periods. The *yakshī* figure from Didarganj is the earliest instance of a woman putting on a scarf[4]. At Bharhut[5] and Sanchi the scarf is seen only in a limited number of instances (Figs. 529, 535). From the Kushhāṇa period onwards, the scarfs becomes a regular feature. Various styles of its use are similar to those of the male figures. It is either thrown over one or both the shoulders[6] (Figs. 386, 536) partly covering the breasts[7] (Fig. 537) or runs round the neck with ends in front[8] (Fig. 538), or is simply tied round the waist with knots and dangling loops[9] (Figs. 532, 539, 539a 570 A).

Breast-band (*stanāmśuka*)—

It is seen in a limited number of sculptures only. In a female figure from Mathura[10] we see more clearly the two ends knotted at the back. At Ajanta, which, of course, lies outside our scope, the use of breast-band seems to have become much more common.

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1 Smith, *Jain Stupa*, Pl. 6.
2 Lucknow Museum, antiquity No. B. 75.
3 Ibid , No. B. 86.
4 Coomaraswamy, *HIIA*, Pl. 5, Fig. 17.
5 Barua, *Barhut*, Figs. 32, 72.
6 Vogel, *Mathura*, Pl. 7b
7 Comp स्तन-विस्रस्त-सितांशुका *Buddha Charitam*, 5.49.
8 Vogel, *Mathura*, Pl. 7a.
9 Cmp.—श्रोणिस्तु-अंशुकावृता *Bhuddha Charitam*, 4.34.
10 Lucknow Museum, antiquity No. J. 84.

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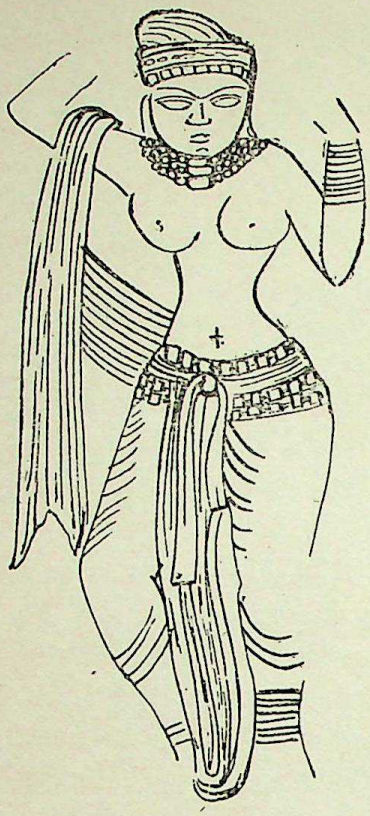

Fig. 529

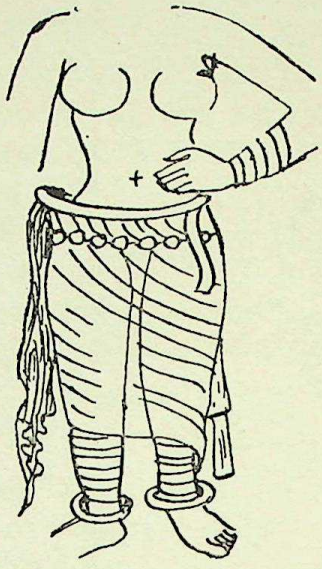

Fig. 530

Fig. 531

Fig. 532

Fig. 533

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Headgear—

Women in the Śuṅga period used the following styles of head-dresses -:—

(i) A beautiful piece of cloth was wrapped round the head[1] (Figs. 527, 540), the ends of which sometimes hung behind (Figs. 541, 542)[2].

(ii) The hair were made in a crest-like top knot. Round this knot appears a turban-cloth covering the head in different fashions[3] (Figs. 543, 544, 545, 546, 547).

(iii) The head was covered with a veil[4] (Figs. 548, 549).

(iv) Veil secured fit by fillet-like single or double bands (Figs. 551, 552, 553).

(v) We also have the unique instance of woman wearing a male turban[5] (Fig. 554).

Headdress did not generally find favour with women of the Kushāṇa period. Only a couple of styles are seen.

A. A round cap, to the left of which is fixed a foliated crest[6] (Fig. 555).

B. A flat circular cap (Fig. 536).[7]

Dress of foreign women—

They are only confined to the Kushāṇa period and are of the following types :

(i) Full sleeved tunics reaching the thighs or below the knees worn along with a sāḍī[8] (Fig. 568). In a few

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1 Barua, *Barhut*, Fig. 74.

2 Ibid., Fig. 23.

3 Marshall, *Sanchi*, Pl. 44.

4 Ibid., Pl. 27.

5 Barua, *Barhut*, Fig. 34.

6 Lucknow Museum, antiquity No. B. 78.

7 Vogel, *Mathura*, Pl. 7b ;
Smith, *Jain Stupa*, Pl. 32.
Some other types of female headdresses have been illustrated in our figures 556-567.

8 Vogel, *Catalogue MM.*, Pls. 8, 13.

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Fig. 534

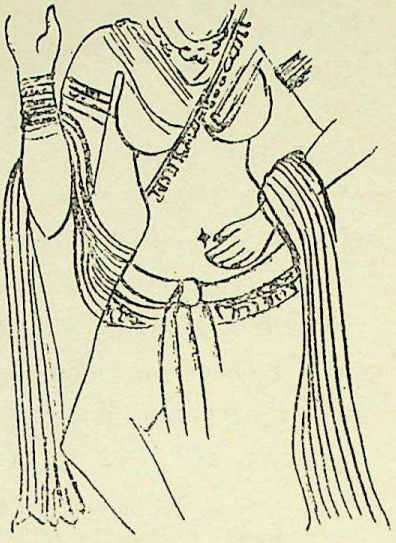

Fig. 535

Fig. 536

Fig. 537

Fig. 538

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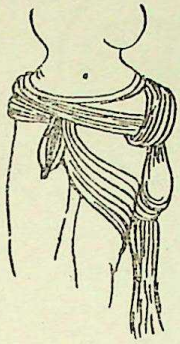

Fig. 539

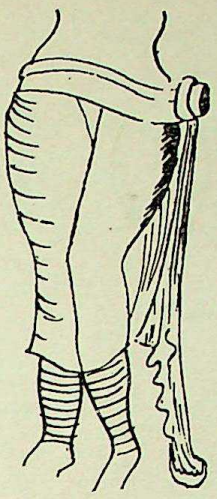

Fig. 539a

Fig. 540

Fig. 541

Fig. 542

Fig. 543

Fig. 544

Fig. 545

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Fig. 546

Fig. 547

Fig. 548

Fig. 549

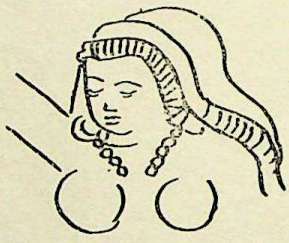

Fig. 550

Fig. 551

Fig. 552

Fig. 553

Fig. 554

Fig. 555

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Fig. 556

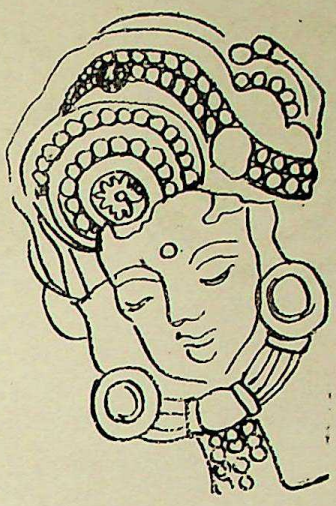

Fig. 557

Fig. 558

Fig. 559

Fig. 560

Fig. 561

Fig. 562

Fig. 563

Fig. 564

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Fig. 565

Fig. 566

Fig. 567

Fig. 568

Fig. 569

Fig.570

Fig. 571

Fig. 570 a

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instances there appears a scarf also, which is gathered together and thrown over the left shoulder[1].

(ii) Full sleeved, tight-fitting, embroidered long coat falling from shoulders up to the feet[2] (Fig. 387).

(iii) The foreign women sometimes covered themselves with sāḍīs of more than ordinary length and arranged them in heavy folds[3].

The use of a headgear is also seen in some cases. It was often a single or a double tiered close-fitting cap[4] (Figs. 387, 569).

In a unique instance, however, a woman appears with shoes on her feet[5].

Dress of the children—

Usually children appear either naked[6] or half-clad[7]. Exact nature of their dress is difficult to ascertain, but on some of the pedestals of the Tīrthaṅkara figures of the Kushāṇa age, they are seen wearing long cloaks covering the entire body.[8]

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[1] Ghurye, *Indian Costume*, Fig. 93.

[2] Lucknow Museum, antiquity No. B. 84.

[3] Ghurye, *Indian Costume*, Fig. 85 (Goddess Nannia); Fig. 89; Mathura Museum, antiquity No. F. 42.

[4] Vogel, *Catalogue MM.*, Pl. 13; Lucknow Museum, antiquity No. B. 84.

[5] Vogel, *Catalogue MM.*, Pl. 13.

[6] Barua, *Barhut*, Fig. 34.

[7] Marshall, *Sanchi*, Pl. 23.

[8] Lucknow Museum, antiquities Nos. J. 3, J. 11, J. 16., J. 26.

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Chapter—VII

ORNAMENTS.

The information about the forms of various ornaments, supplied by our material, is specially rich and interesting. Both men and women were fond of ornaments, but the female ornaments are much in excess of those worn by men. We also notice that the female ornaments for head and feet were more elaborate during the Śuṅga period than they were in the Kushāṇa period. Only women were using ornaments on the forehead and round the feet. There is no trace of any ornament or trinket for the nose during the five centuries under review (200 B.C.—300 A.D.), as is the case for at least a thousand years afterwards, since the nose decorations were introduced after the advent of the Muslims.

The ornaments were made of precious metals like gold, and silver, and were studded with gems, as is shown by the real specimens of jewellary found in several hoards at Taxila.

The use of semiprecious stones was much more common at that time than it is today. A very considerable number of beads made of agate, amethyst, cornelian, quartz, steatite, onyx, chalcedony, etc., have been found during archaeological excavations and collected as stray specimens at different ancient sites. Taxila, Kauśāmbī, Pāṭaliputra and Ujjayinī were special centres of a flourishing bead-making industry. Beads were made not only of semiprecious stones, but also of ivory, glass, faience, and of even ordinary clay. They are of innumerable shapes and extremely artistic specimens have come to light. As may be observed in sculpture, clay figurines and also in the earliest paintings at Ajanta, the necklaces and girdles mostly consisted of such beads comprising many shapes, globular, cubical, triangular, flattened, cylindrical, discoid, etc. Some of the most attractive beads from Kosam have the forms of birds and animals. There is considerable variation in their size also, ranging from minute specimens to cylindrical beads of about two inches length.

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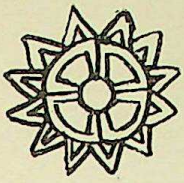

Fig. 572

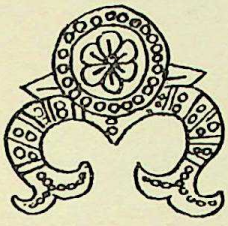

Fig. 573

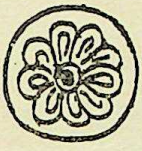

Fig. 574

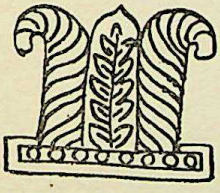

Fig. 575

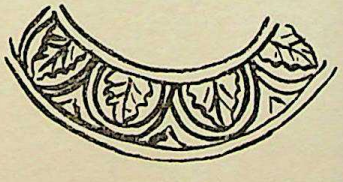

Fig. 576

Fig. 577

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The decorative patterns used for ornaments are of the following varieties :

A. Floral patterns including lotus flowers and other flowers with four[1] (Fig. 572), six[2] (Fig. 573), eight[3] (Fig. 574) or more petals[4].

B. Leaf-like patterns[5] (Fig. 575, 576,).

C. Human and animal motifs viz. crocodile[6] (Fig. 637, 646, 686), fish[7] (Fig. 650), human figure on bird[8] (Fig. 692), human figure on chariot with with two horses[9] (Fig. 587) and other human figures[10] (Fig. 577).

D. Sacred symbols like wheel (*chakra*), triangle-headed standard (*indrayashṭi*, *vaijayantī*), honeysuckle, *tri-ratna*, 'pīpal'-leaf, battle-axe (*paraśu*), goad (*aṅkuśa*) taurine (*nandi-pāda*), etc., are often seen[11].

E. Miscellaneous decorative motifs including amulet strings[12] (Fig. 647), crescent[13] (Fig. 585, 647), chequered plaques[14] (Figs. 694,707), bells[15] (Figs. 700, 716), wreaths[16] (Fig. 663), and scroll work, are also met with.

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1 Cunningham, *Bharhut*, Pl. 49, Fig. 6.

2 Ibid., Fig. 11.

3 Ibid., Fig. 1.

4 Patna Museum, antiquity No. Arch. No. 6607.

5 Cunningham, *Bharhut*, Pl. 49 Fig. 18.

6 Maisey, *Sanchi & Its Remains*, Pl. 25.

7 Ibid., Pl. 39 Figs. 15, 16.

8 Vogel, *Mathura*, Pl. 33a.

9 Lucknow Museum, antiquity No. 46.80., Bajapeyi, K. D., *Mathura*, (Hindi) Lucknow, 1955, Pl. 19.

10 Johnston, E. H., A terracotta figure at Oxford, *JISOA., X*, (1942) pp. 94-102.

11 Marshall, *Sanchi*, Pl. 37.

12 Vogel, *Mathura*, Pl. 33a.

13 Ibid.

14 Ibid., Pl. 40a.

15 Cunningham, *Bharhut*, Pl. 51 Fig. 3.

16 Lucknow Museum, antiquity No. J. 103.

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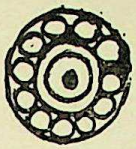

Fig. 578

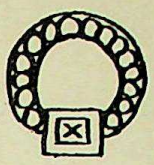

Fig. 579

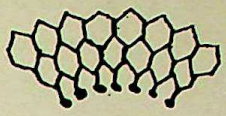

Fig. 580

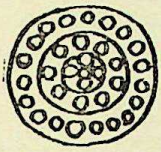

Fig. 581

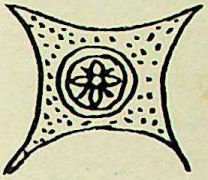

Fig. 582

Fig. 583

Fig. 584

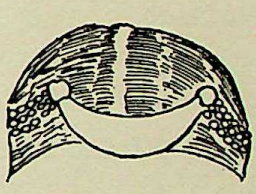

Fig. 585

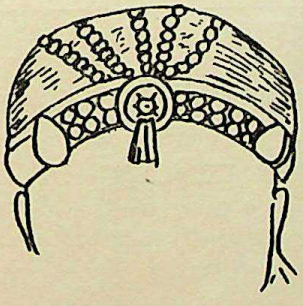

Fig. 586

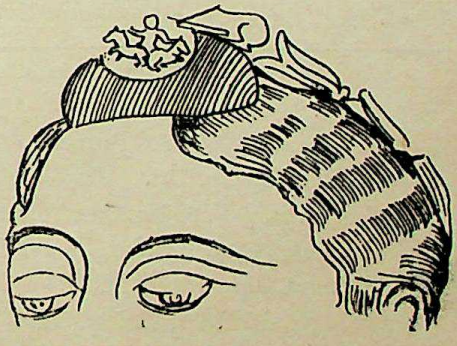

Fig. 587

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Ornaments for Head—

These were used exclusively by the women. They are seen of the following types—

(i) Hair arranged in three parts. The left side has been decorated with pearl strings, the central portion appears with floral decoration, while the right part is seen with five auspicious symbols viz. goad (*aṅkuśa*), three streaked symbol of two varieties, battle-axe (*paraśu*) and banner (*dhvaja*)[1] (Fig. 577). This type of ornament is often seen in the terracotta female figurines of the Śuṅga period[2]. Sometimes these sacred symbols—not necessarily the same—were worn on the left side of the head[3].

(ii) Pendants on forehead (*tilaya, tilaka-maṇi, lalāṭikā*). At Bharhut women are seen with pendants of different shapes and sizes[4] (Figs. 572, 574, 578-582), just below the parting of hair (*sīmanta*), but the exact way of wearing them is illustrated in the figure of Āryavatī from Mathura[5] (Fig. 583), where the pendant is made firm with a pearl string running over the *sīmanta* and is further secured by another loose pearl string on each side, tucked up behind.

In the Kushāṇa period the following varieties of *lalāṭikā* are seen :

A. The circular pendant with one chain-like object across the *sīmanta*[6] (Fig. 584).

B. A crescent-shaped pendant secured fit by three pearl strings on each side[7] (Fig. 585).

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[1] Johnston, E. H., A Terracotta Figure at Oxford, *JISOA*, *X* (1942), pp. 94-102.

[2] Agrawala, V. S. Terracotta figurines from Ahichchhatra, *Ancient India*, IV, p. 110.

[3] Agrawala, V. S. Mathura Terracottas, *JUPHS.*, IX, pt. 2, Fig. 26.

[4] Cunningham, *Bharhut*, Pl. 49, Figs. 1-9.

[5] Smith, *Jain Stupa*, Pl. 14.

[6] Vogel, *Mathura*, Pl. 59a.

[7] Smith, *Jain Stupa*, Pl. 100.

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C. A fillet on the forehead, in the centre of which appears the circular pendant attached to five pearl strings running overhead[1] (Fig. 586).

D. The pendant embossed with a human figure seen behind two galloping horses—most probably Sūrya on chariot[2] (Fig. 587).

E. Intertwined pearl strings (*muttā-jāla*). A *yakshiṇī* from Bharhut[3] appears with pearl festoon (*muttā-jāla*) on her forehead. In some cases, however, instead of pearl festoons a string of small beads with tiny pendants appears on the forehead[4] (Figs. 484, 551).

Strings of beads, pearls or gems were worn and intertwined with hair in numerous ways. A few fashionable styles are shown in our figures 465, 556, 557, 559 and 615.

F. Side pendant—A *śāla-bhañjikā* figure from Mathura[5] (Fig. 588) has been depicted with a unique type of ornament. Just above the right ear appears a bud-like object from which emerge two similar buds and strings of granulated beads, of which only one with four beads is visible. The *prasādhikā* figure in the Bharat Kala Bhavan, Banaras, has similar pendant above each of her ears[6].

G. Tassels—when long hair of the ladies were made in twisted plaits (*praveṇī*) a tassel of beads or pearls and of other costly material was attached at its end[7]. This was the same as the modern 'choṭī'.

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[1] Codrington, *Ancient India*, Pl. 22a.

[2] Lucknow Museum, antiquity No. 46.80.

[3] Barua, *Barhut*, Fig. 72.

[4] Motichandra, *Prāchīna Bhāratīya Veśabhushā*, Figs. 86, 104.

[5] Smith, *Jain Stupa*, Pl. 100.

[6] Stella, Kramrisch, *The Art of India Through Ages*, London (1954), Fig. 37.

[7] Lucknow Museum, antiquity No. J. 626.

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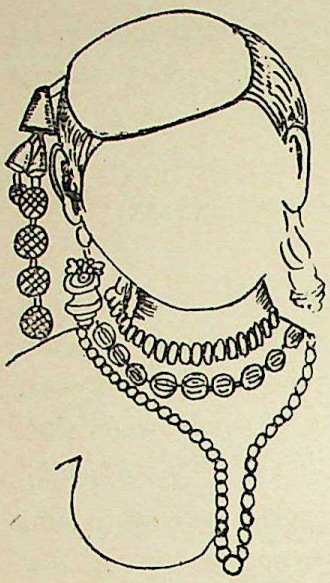

Fig. 588

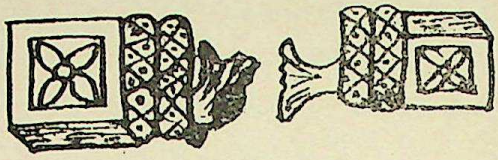

Fig. 589

Fig. 590

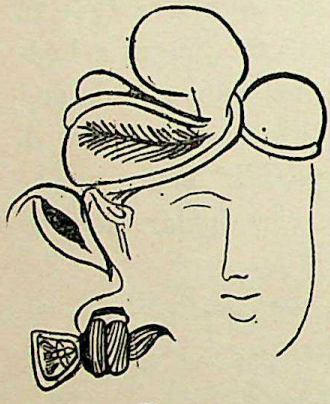

Fig. 591

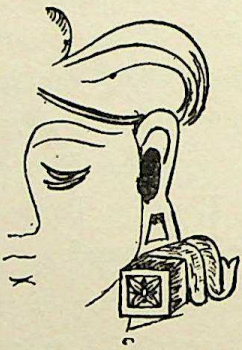

Fig. 592

Fig. 593

Fig. 594

Fig. 595

Fig. 596

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Fig. 597

Fig. 598

Fig. 599

Fig. 600

Fig. 601

Fig. 602

Fig. 603

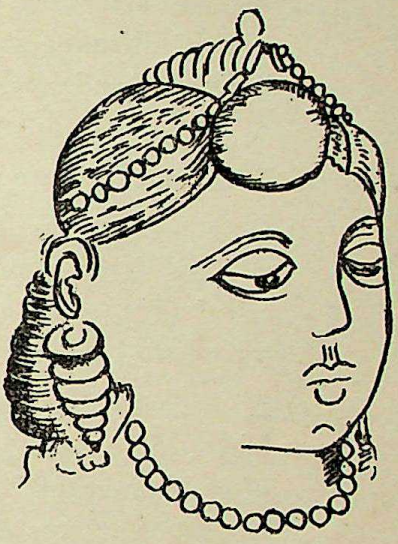

Fig. 604

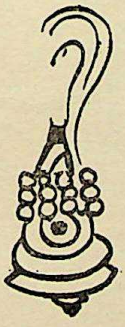

Fig. 605

Fig. 606

Fig. 607

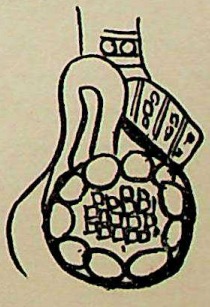

Fig. 608

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Ear-Ornaments—

It is not possible to detect any distinctive style of ear-ornament separately for male and female figures. They were commonly worn although it may be said that the variety of styles are more numerous in the cases of women than in the case of men. The following are the different fashions of ear-ornaments :

(i) A square with double coils and free end often appearing like the tail of a crocodile is a very common type in the Śuṅga period[1] (Fig. 589-592). Dr. Agrawala[2] and Śrī Sivaramamurti[3] have identified this type as '*mṛiṇāla kuṇḍala*' and *karṇa-veshṭana* respectively[4].

(ii) Ornament shaped like a conch-shell[5] (Figs. 544, 593). Both men and women used this variety.

(iii) Ornament shaped like a drum, narrower in the middle, is worn either horizontally[6] (Figs. 594-596) or vertically[7] (Fig. 597). Actual specimens of similar ear-ornament have been found at Śiśupālagarh[8].

(iv) A strip of costly material simply inserted in the ear-lobes. It may be the *tāla-patra* or *patra-kuṇḍala* of early literature[9] (Figs. 598-599). Another variety is seen in figures 492 and 600.

(v) Circular ear-ornament (*chakra-kuṇḍala*)[10] (Figs. 601 602).

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[1] Barua, *Barhut*, Pl. 25, Fig. 24 j.

[2] Sivaramamurti, *Amaravati*, p. 109.

[3] Ibid.

[4] Ibid.

[5] Motichandra, *Prāchīna Bhāratīya Veśabhushā*, Fig. 100; Marshall, *Sanchi*, Pl. 57.

[6] Marshall, *Sanchi*, Pls. 29, 57.

[7] Ibid., Pl. 97.

[8] Lal, B. B. Sisupalagarh 1948, *Ancient India*, V, Pl. 47, Figs. 1, 3, 9, 11.

[9] Marshall, *Sanchi*, Pl. 29.

[10] Mathura Museum, antiquity No. Add. 586.

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(vi) Ornament shaped like an inverted pericarp of a lotus flower[1] (Fig. 603). In its Mauryan form it has got a series of coils arranged vertically[2] (Fig. 604). Later on middle coils seem to have disappeared (Fig. 603). It was often decorated with jewels[3] (Fig. 605-606) or was provided with an additional knob in front side[4] (Fig. 607). The former type was used by the men also[5].

(vii) Ornaments appearing like full blown lotus flowers (*karṇotpala*). The stem is, sometimes disproportionately thick[6] (Figs 577, 608, 609). In the earlier case (Fig. 577) the lower portion of the flower is provided with pearl pendants.

(viii) Loose pearl strings suspended on all sides from a square plaque studded with gems[7] (Fig. 610). This style appears on a sculpture which seems to depict a foreign woman, probably Iranian.

(ix) Conical pendant with a number of pendant-chains of metallic plaques[8] (Fig. 611).

(x) Earrings[9] (Figs, 612-614,). Sometimes pearl strings, round in shape, were also worn in the ears[10] (Fig. 615).

(xi) Ear-ornament studded with jewels (*ratna-kuṇḍala, maṇikuṇḍala*). It is a small cylindrical thing studded with gems or pearls[11] (Fig. 616), hence may be identified with *ratna-kuṇḍala* as the meaning of the word itself suggests.

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[1] Vogel, *Mathura*, Pl. 19. c.

[2] Coomaraswamy, *HIIA.*, Pl. 5, Fig. 17.

[3] Lucknow Museum, antiquity No. J. 598 ; For male figure J. 7.

[4] Mathura Museum, antiquity No. F. 16.

[5] Vogel, *Catalogue MM.*, Pl. 22.

[6] Patna Museum, Terracotta No. Arch. No. 4177 ; Mathura Museum terracotta No. 1592.

[7] Lucknow Museum, antiquity No. B. 84.

[8] Smith, *Jain Stupa*, Pl. 60.

[9] Mathura Museum, antiquity No. I. 15 ; Smith, *Jain Stupa*, Pl. 16.

[10] Griffiths *Ajanta*, p. 18, Fig. 51.

[11] Smith, *Jain Stupa*, Pl. 86, Fig. 3.

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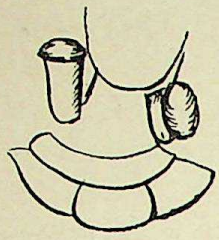

Fig. 609

Fig. 610

Fig. 611

Fig. 612

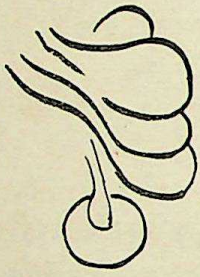

Fig. 613

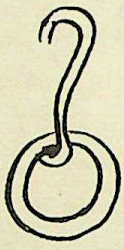

Fig. 614

Fig. 615

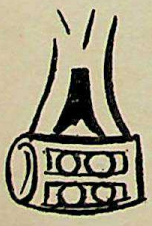

Fig. 616

Fig. 617

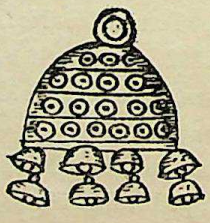

Fig. 618

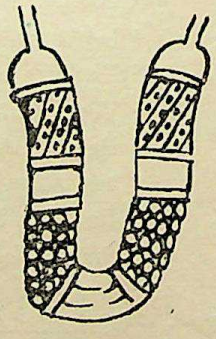

Fig. 619

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(xii) Pendant with a garland-like design, *tri-ratna*, and three pearl strings[1] (Fig. 617).

(xiii) Three spiked ear-ornament[2] (Fig. 564).

(xiv) Ear-ornament of *tri-ratna* design[3] (Fig. 573).

(xv) Hollow cone with eight tiny bells (*kiṅkiṇī*), a pair being pendent from each corner[4] (Fig. 618).

Necklaces—

An interesting range of the variety of designs of necklaces is seen in sculpture. These are of various length of one or more strings, and consists of a series of gold plaques, chains, clustres of pearls, or of semiprecious beads of different shapes and designs. The variety of their forms is also much emphasised in literary texts, e.g., Kauṭilya mentions about twenty varieties[5] and the Rāyapaseṇiya Sutta mentions about nine varieties[6]. In sculpture however, the following types are noteworthy :

(i) Long and heavy necklace reaching the breast (*hāra*) :

It was made of pearl clusters, cylindrical objects of costly material and precious stones[7] (Figs. 619-621). Such a heavy necklace may be identified with *hāra* as the latter is said to have eighteen strings[8] and was so long as to reach the breasts[9].

(ii) Necklace studded with plaques (*Phalaka-hāra*).

It was made of three or four strings or chains running parallel and consisting of metallic plaques in each side[10] (Figs. 622, 623). In some cases there are only two strings[11] (Fig. 624).

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1 Ibid., Pl. 86, Fig. 1.

2 Sivaramamurti, *Amaravati*, Pl. 6., Fig. 11.

3 Cunningham, *Bharhut*, Pl. 49, Fig. 11.

4 Ibid., Pl. 49, Figs. 13, 14 ; Barua, *Barhut*, Fig. 119.

5 *Arthaśāstra*, 2.11.6-27.

6 *Rāyapaseṇiya Sutta*, Kaṇḍikā, 41, 137.

7 Marshall, *Sanchi*, Pls. 11, 37.

8 *Rāyapaseṇiya Sutta*, Kaṇḍikā, 137.

9 *Mahābhārata*, *Vana.*, 46.8.

10 Barua, *Barhut*, Figs. 9, 65.

11 Marshall, *Sanchi*, Pl. 37.

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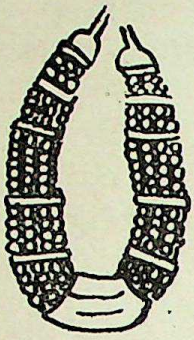

Fig. 620

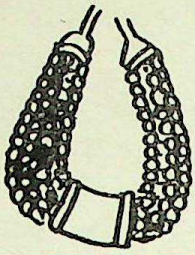

Fig. 621

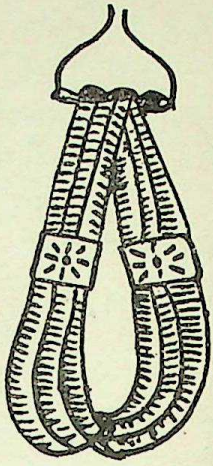

Fig. 622

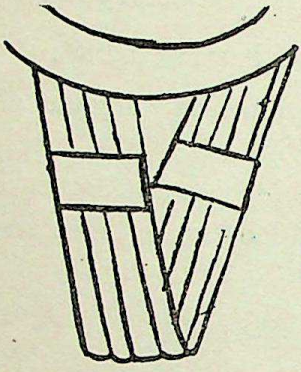

Fig. 623

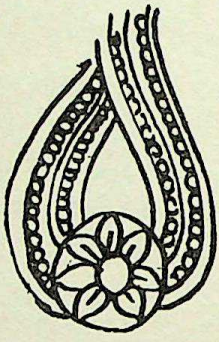

Fig. 624

Fig. 624 a

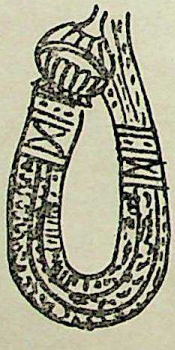

Fig. 625

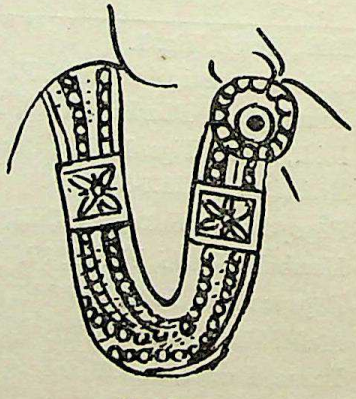

Fig. 626

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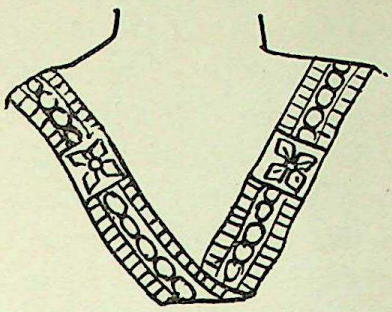

Fig. 627

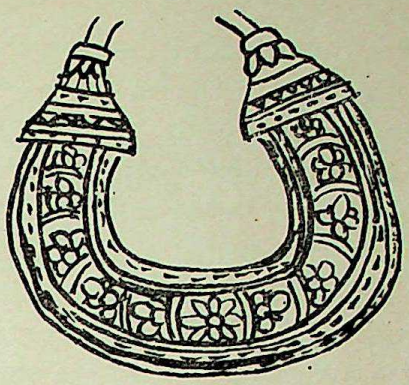

Fig. 629

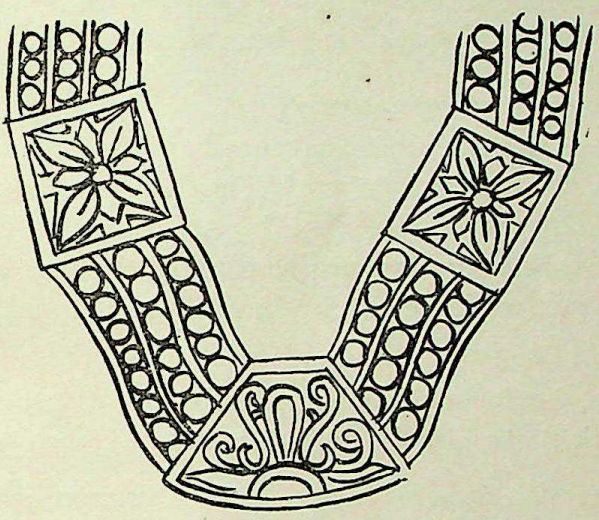

Fig. 628

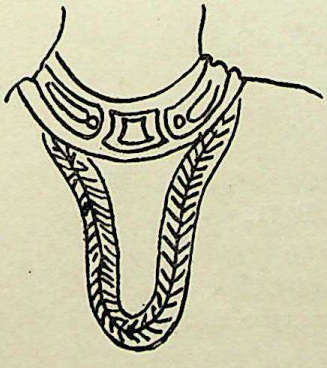

Fig. 630

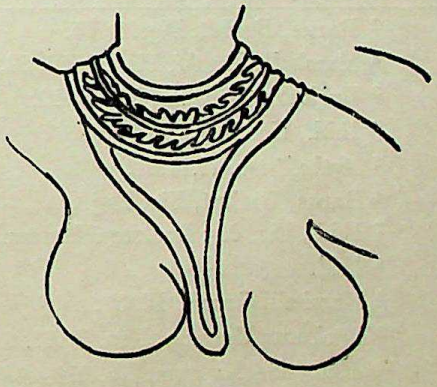

Fig. 631

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The central plaque, which was often round in shape (Fig. 624a) was not regarded indispensable[1] (Figs. 622, 623). At Sanchi this necklace is seen further decorated with a ball-like object appearing near the right of the left shoulder[2] (Figs. 625, 626) and is embossed with a full blown lotus figure. This ball-like object was meant to be inserted in the loop appearing at the other end of the necklac after the ornament being put round the neck (Fig. 626). In another case, this nceklace is decorated with a line of pearls or gems in the middle[3] (Fig. 627). A gorgeous variety of this type appears in the colossal Bodhisattva figure from Mathura, now in the Lucknow Museum[4] (Fig. 628). This type may be identified with "*phalaka-hāra*' of Kauṭilya as several metallic plaques have been used therein.

(iii) Flat torque (*graiveya, gevajja*)

This was a crescent-shaped metallic piece embossed with floral[5] (Fig. 629) or other designs[6] (Fig. 576). It was a collar-like tight ornament usually worn by men along with a *hāra*. In some cases the women are also seen using it[7] (Figs. 630, 631). Sometimes tiny pendants were attached to it in the middle[8] (Fig. 632).

Torque, having double bands embossed with a series of angular marks, was also in use[9] (Fig. 633).

(iv) Necklace with hoe-shaped pendants (*Kshurapra-mālā*)[10]

This was a close-fitting collar usually worn by the ladies in the Śuṅga and the Kuśhāṇa ages[11] (Fig. 634). Another type

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[1] Barua, *Barhut*, Figs. 9, 65.
[2] Marshall, *Sanchi*, Pls. 37, 52, 50.
[3] Lucknow Museum, No. B. 19.
[4] Ibid., No. B. 12 b.
[5] *Arthaśāstra*, II.11.21.
[6] Barua, Barhut, Fig. 24 j.
[7] Ibid., Fig. 63 ; Lucknow Museum, Nos. B. 78, B. 71.
[8] Ibid.
[9] Marshall, *Sanchi*, Pl. 37.
[10] Lucknow Museum, Nos. B. 14. for slightly loose type, B. 62.
[11] Allahabad Museum, No. 910 (old).
[12] Smith, *Jain Stupa*, Pl. 35.

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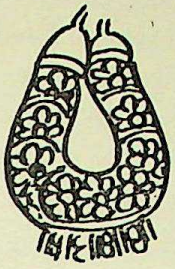

Fig. 632

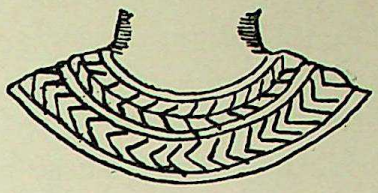

Fig. 633

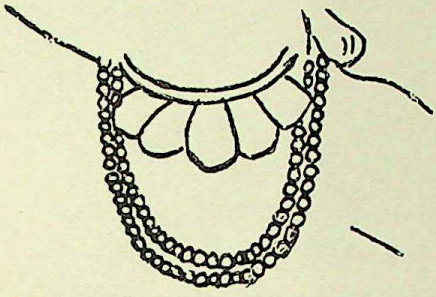

Fig. 634

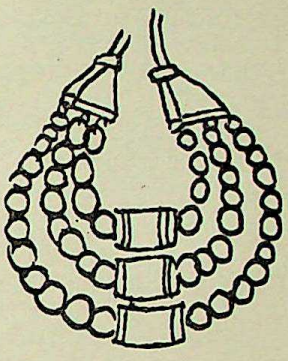

Fig. 636

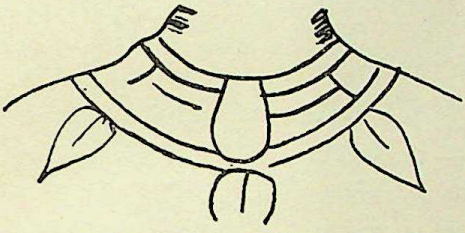

Fig. 635

Fig. 637

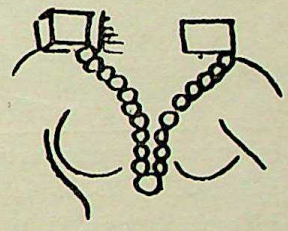

Fig. 638

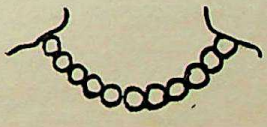

Fig. 639

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of it appears to have an additional band with three leaf-shaped pendants[1] (Fig. 635). This may be identified as a type of necklace called *kshurapra-mālā* in the Arthaśāstra[2] because of the resemblance of plaques with the shape of a small hoe (*kshurapra*, Hindi, Khurapā).

(v) Close-fitting neck ornament of clustered pearl strings provided with a strong metallic clasp[3] (Fig. 532).

(vi) Three stringed necklace—

The common type seen at Bharhut, has cylindrical central beads or gems in each string flanked by pearls of diminishing size[4] (Fig. 636). The other variety has been further provided with two rectangular plaques (*phalaka*)[5] (Fig. 647). The central bead (*hāra-madhyaga*, *tarala-maṇi*) is sometimes shaped like a crocodile[6] (Fig. 637). Because of the number of the strings the necklace may be identified with *tisara* of the Rāyapaseṇiya Sutta[7].

(vii) One stringed necklace

The Arthaśāstra[8] mentions several varieties of this type, but only three of them are seen illustrated in sculpture.

(*a*) *Śīrshaka*—One stringed necklace with the biggest pearl in the centre the remaining being of equal size[9] (Fig. 638).

(*b*) *Avaghāṭaka*—The biggest one in the centre but the others on both sides are of diminishing size[10] (Fig. 639).

(*c*) *Yashṭi*—All of the pearls in the necklace are of equal size[11] (Fig. 640-42).

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[1] Lucknow Museum, antiquity No. J. 47.

[2] *Arthaśāstra*, 2. 32. 18, prakaraṇa, 48.

[3] Vogel, *Mathura*, Pl. 18.

[4] Barua, *Barhut*, Fig. 9.

[5] Vogel, *Mathura*, Pl. 33 a.

[6] Lucknow Museum, antiquity No. J. 839.

[7] *Rāyapaseṇiya* Sutta, Kaṇḍikā, 10, p. 41.

[8] *Arthasāstra*, 2. 11, 6, prakaraṇa 12.

[9] Marshall, *Sanchi*, Pl. 29.

[10] Lucknow Museum, No. B. 21.

[11] Ibid., No. B. 61.

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Fig. 640

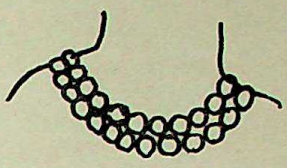

Fig. 641

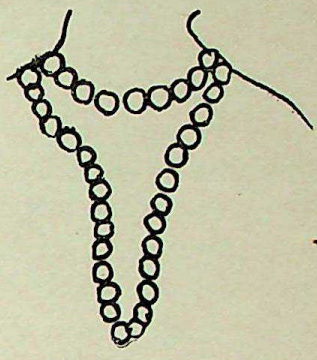

Fig. 642

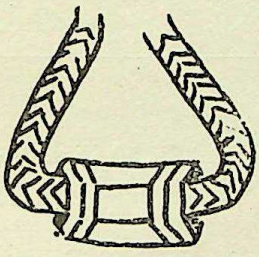

Fig. 643

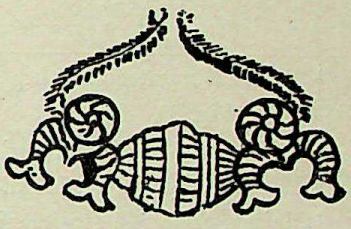

Fig. 645

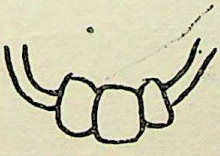

Fig. 644

Fig. 646

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(viii) Chain with a single octagonal cylindrical bead in the centre[1] (Fig. 643).

(ix) String with only three beads, the middle being the biggest in size[2] (Fig. 644).

(x) Chain with an egg-shaped ribbed bead flanked by a *tri-ratna*[3] (Fig. 645). This ornament, of which several varieties were current, was mostly used by the women and rarely by men[4].

(xi) String with a cylindrical object in the middle flanked by a crocodile-shaped bead[5] (Fig. 646).

(xii) String with a crescent-shaped or round plaque[6] (Figs. 647, 648). Sometimes a similar plaque provided with tiny pendants was attached to a *hāra*[7] (Fig. 649). This may probably be identified as *nishka* as implied in an imagery in a verse of Kālidāsa[8].

(xiii) Necklace with sacred symbols—

At Sanchi two such necklaces are represented. The various symbols, seen therein, have been identified by Dr. Agrawala[9] as Sūrya, *śukra*, (*pushpa-dāma* ?), *padmasara*, *aṅkuśa*, *vaijayantī*, *pankja*, *mīna-mithuna*, *śrīvatsa*, *paraśu*, *darpaṇa* (*bāṇa* ?) and *kamala* in one case[10] (Fig. 650). In the other

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1 Barua, *Barhut*, Fig. 24 h.

2 Ibid., Fig. 80

3 Ibid., Fig. 9 ; for other varieties Cunningham, *Bharhut*, Pl. 50, Figs. 3-6.

4 Marshall, *Sanchi*, Pl. 104 d.

5 Maisey, *Sanchi & Its emains*, Pl. 25.

6 Vogel, *Mathura*, Pl. 33a ; Lucknow Museum, antiquity No. B. 82 (Reverse side).

7 Vogel, *Mathura*, Pl. 34 a.

8 *Kumāra Sambhava*, 2.49.

जयाशा यत्र चास्माकं प्रतिघातोत्थितोर्चिषा ।
हरिचक्रेण तेनास्य कंठे निष्कमिवार्पितम् ॥

"When Sudarśana-Chakra—on the powers of which *dêvas* had relied upon so much—collieded with the demon's throat, appeared like a *nishka* on his neck because of the resultant sparks".

9 Agrawala, *Harshacharita—eka sānskṛitika adhyayana*, (Hindi) p. 120.

10 Maisey, *Sanchi and Its Remains*, Pl. 39, Figs. 15 and 16.

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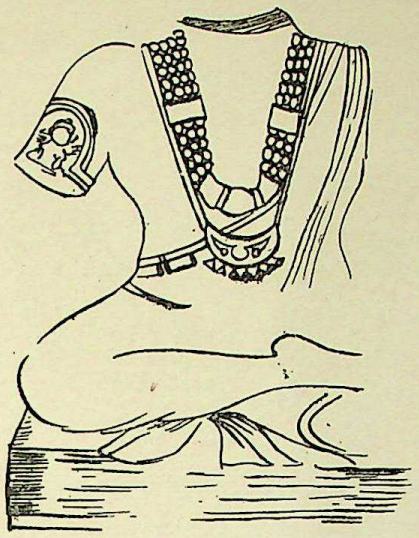

Fig. 647

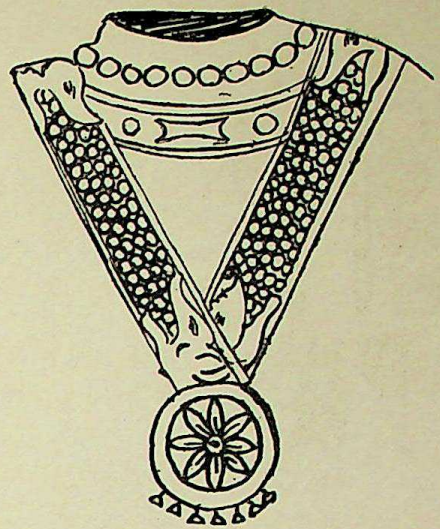

Fig. 649

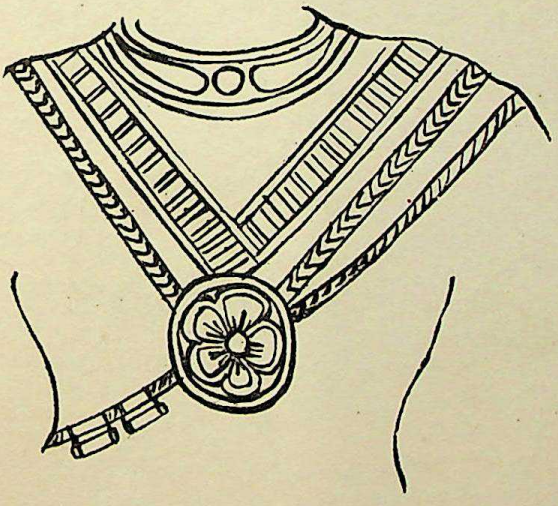

Fig. 648

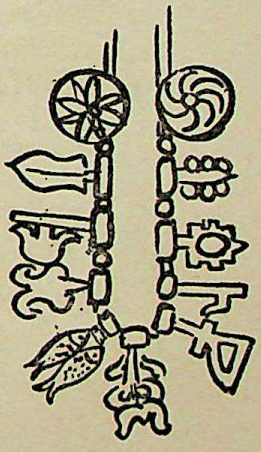

Fig. 650

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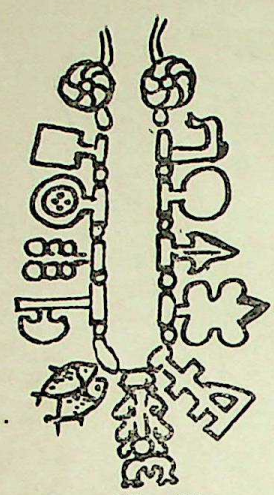

Fig. 651

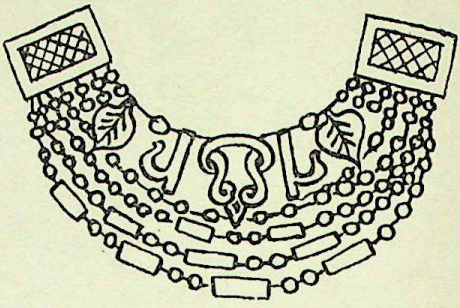

Fig. 652

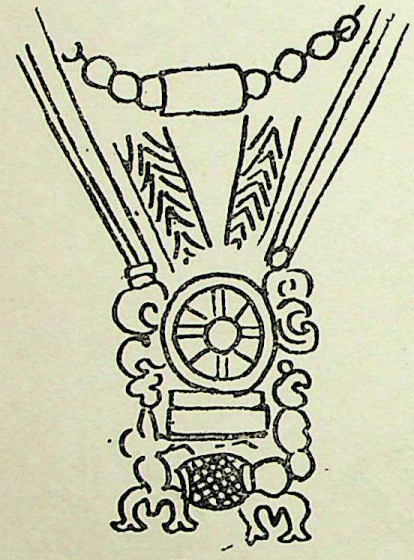

Fig. 653

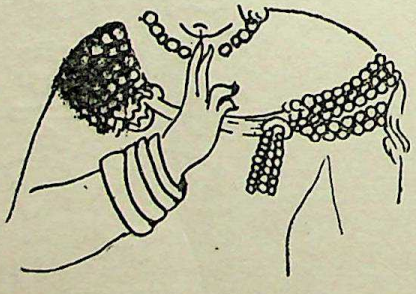

Fig. 654

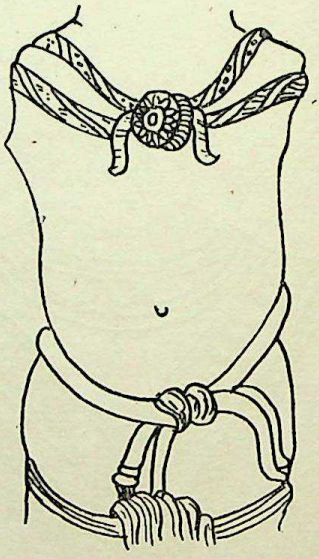

Fig. 655

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case[1] (Fig. 651) they are *kamala*, *aṅkuśa*, *kalpa-vṛiksha*, *darpaṇa* (or *bāṇa* ?), *śrīvatsa*, *vaijayantī*, *paṅkaja*, *mīnayugala*, *paraśu*, *pushpa-dāma*, *chakra* and two other symbols.

In a sculpture from Bharhut[2] (Fig. 652) the necklace is made of pearl strings and elongated beads and is further decorated with a *pīpal*-leaf, *aṅkuśa* and *śrīvatsa* symbols.

A *yakshiṇī* from *Bharhut*[3] (Fig. 653) appears with a long necklace, which has a prominent wheel symbol in the centre, below which appears a cylindrical bead and finally an egg-shaped bead flanked by a *tri-ratna*. Small mango-shaped gold pieces fill up the two sides of these symbols. Use of such mango-shaped pieces of gold is seen at Nāgarjunakoṇḍa[4] also.

(xiv) Pearl necklace formed of several strings and pendants thrown loosely on the shoulders[5] (Fig. 654).

(xv) Double stringed necklace thrown similarly on shoulders. Its knot, from which the two loose ends are seen suspended, appears in front and is further decorated with a full blown lotus figure[6] (Fig. 655)

(xvi) A necklace with pendants shaped like long stemmed flowers and small branches with leaves[7] (Fig. 656).

Amulet string—

It is not usually to be seen in pre-Kuśhāṇa period. Even in the Kushāṇa sculptures there are a few illustrations only where it has been worn like a sacred thread[8] (Fig. 648). Sometimes amulet strings appears with a small conch[9].

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1 Maisey, *Sanchi and Its Remains*, p. 39, Figs. 15 and 16.

2 Cunningham, *Bharhut*, Pl. 50, Fig. 17.

3 Barua, *Barhut*, Fig. 82.

4 Sivaramamurti, *Amaravati*, p. 111, Pl. 6, Fig. 10.

5 Vogel, *Mathura*, Pl. 21 b.

6 Ibid., Pl. 43.

7 Maisey, *Sanchi and Its Remains*, Pl. 15, Fig. 13.

8 Lucknow Museum, antiquity No. B. 82 (reverse).

9 Debala Mitra, Three Kushāṇa Sculptures from Ahichchhatrā, *Journal of the Asiatic Society*, XXI, No. 1, 1955, pp. 64, Pl. 1.

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Fig. 656

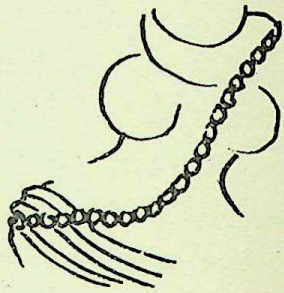

Fig. 657

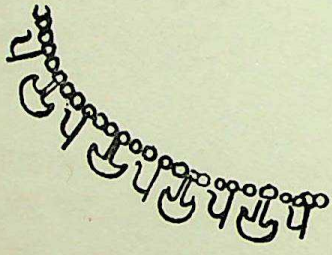

Fig. 658

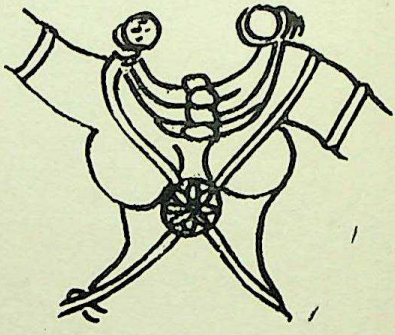

Fig. 659

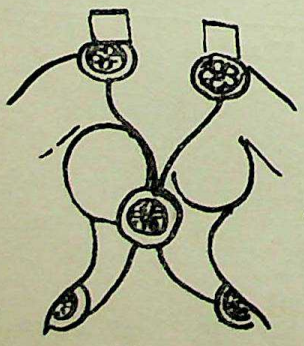

Fig. 660

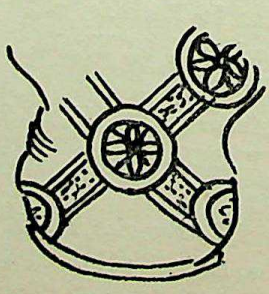

Fig. 661

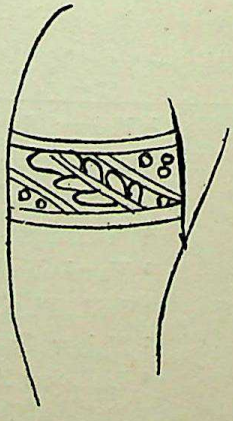

Fig. 662

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Another ornament worn like a sacred thread—

It is a string of beads[3] (Fig. 657) often with a series of goad[4] (*aṅkuśa*) and *kshurapra* (or *chhatra* ?) symbols (Fig. 658). It appears to have been a female ornament.

Strings forming a cross on chest—

Two strings or bands of costly material, coming forward from the shoulders crossing each other below the breasts and subsequently going backward, are often seen. They are provided with one[5] (Fig. 659) or five[6] (Fig. 660) round plaques, two below the earrings, one on the crossing and two at sides, each embossed with full blown lotus flower. This ornament appears to have been usually used by women (Figs. 659, 660) and only rarely by men[7] (Fig. 661).

Ornaments for the hand—

They were used both by men and women. Similarity in pair of these ornaments was probably not an indispensable factor[1]. This is clearly illustrated in our figures 663 and 664 which are the armlets of one and the same figure.

Bracelets (*kaṇkaṇa, valaya, kaḍaga*)—

Putting on a bracelet with many coils, which covered the hand nearly from elbow to wrist, (Fig. 665, 667 etc.) was the fashion of the day. The end towards the elbow was sometimes shaped like a *tri-ratna*. The ornament was secured fit near the wrist by a strap, the knotted ends of which are sometimes very clear[2] (Fig. 667). In some cases this strap is substituted by a bead string with several loops[3] (Fig. 668).

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1 Barua, *Barhut*, Fig. 76.

2 Cunningham, *Bharhut*, Pl. 50, Fig. 8.

3 Barua, *Barhut*, Fig. 75.

4 Marshall, *Sanchi*, Pls. 25, 68 b.

5 Ibid., Pl. 29.

6 Lucknow Museum, antiquities Nos. B. 86, J. 598 for female figures; J. 103 ; J. 126 for male figures.

7 Lucknow Museum, antiquity No. J. 598.

8 Bharat Kala Bhavan, antiquity No. 169.

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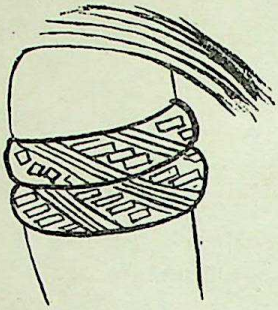

Fig. 663

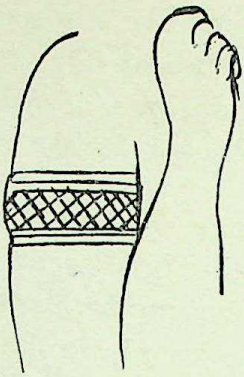

Fig. 664

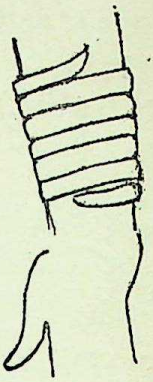

Fig. 665

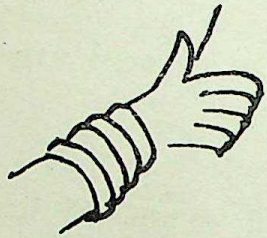

Fig. 666

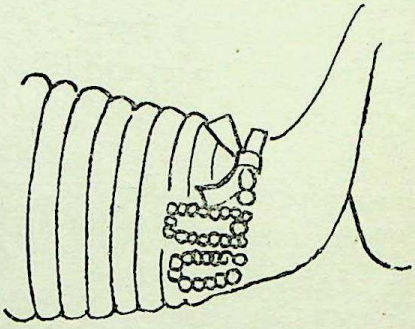

Fig. 668

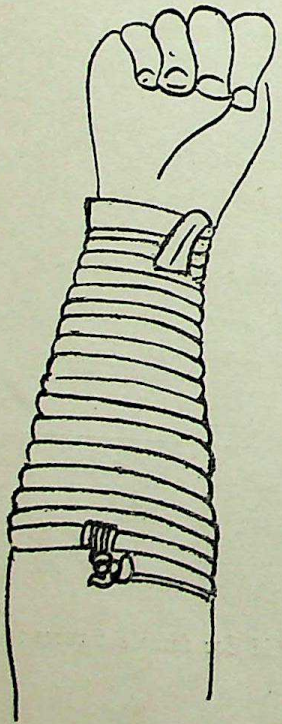

Fig. 667

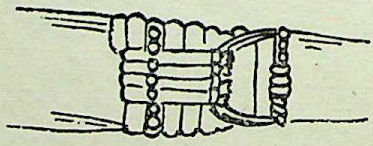

Fig. 669

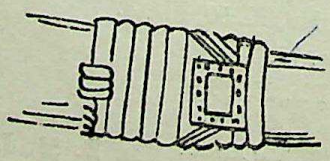

Fig. 670

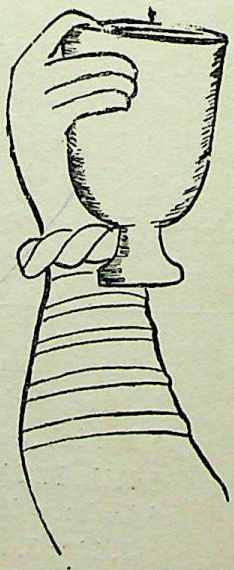

Fig. 671

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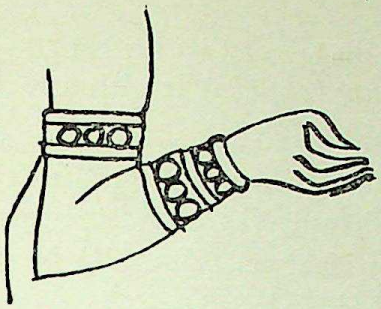

Fig. 672

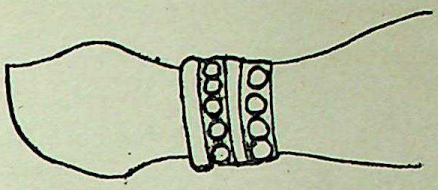

Fig. 673

Fig. 674

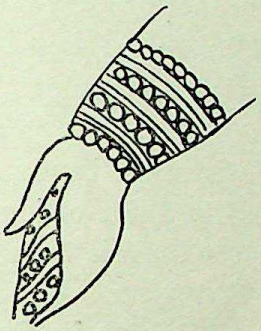

Fig. 675

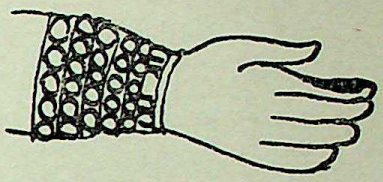

Fig. 676

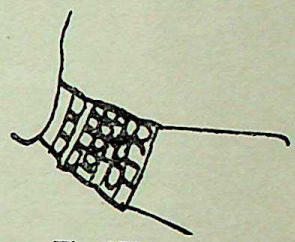

Fig. 677

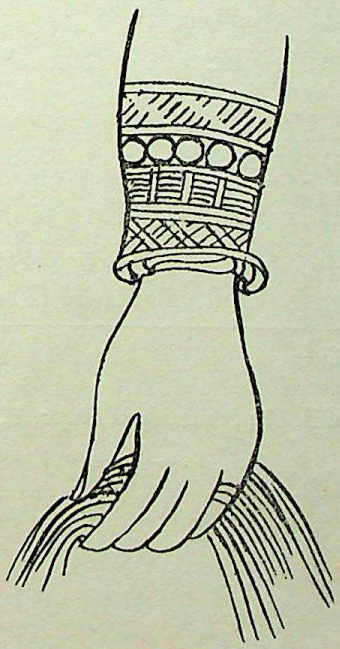

Fig. 678

Fig. 679

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In a sub-variety of this type the bracelet is further decorated with either a rectangular plaque (*phalaka*) or with metallic stripes fixed horizontally[1] (Fig. 669, 670).

This coiled bracelet was sometimes accompanied by a loose but thick bangle often shaped like a twisted rope. This variety was in use from the Mauryan (Fig. 521) to the Kushāṇa times (Figs. 365, 532, 533, 671).

(ii) Jewelled bracelets—

They are seen either as metallic round bands studded with jewels[2] (Fig. 672, 673), often accompanied with one or two pearl strings[3] (Figs. 674, 675); or as simple pearl bangles. The number of the latter varies between two[4] (Fig. 490) to six[5] (Fig. 676).

(iii) Big metallic bracelet consisting of bands of three or four different designs and usually a line of jewels or pearls in the middle[6] (Figs. 677, 680). This type was commonly used by men.

(iv) Bracelets with chequered designs[7] (Fig. 681). This type, owing to its chequered design, may be identified with *jāla-valaya* of the Gāthā Saptaśatī[8].

(v) Thick bangles plain or bearing different patterns[9] (Figs. 577, 682).

Rings (*muddā, mudrikā, aṅgulejjaya*)—

Illustrations of rings are very limited. They appear to have been worn in all the ten fingers (*dasamuddāṇantaga*). At Bharhut rings of four fingers are clearly illustrated[10] (Fig. 683).

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[1] Cunningham, *Bharhut*, Pl. 51, Fig. 1.

[2] Barua, *Barhut*, Fig. 32.

[3] Lucknow, Museum, antiquity No. B. 17; Smith,i*Jain Stupa*, Pl. 11.

[4] Griffiths *Ajanta*, p. 18, Fig. 51.

[5] Barua, *Barhut*, Fig. 58.

[6] Lucknow Museum, antiquity No. J. 103.

[7] Marshall, *Sanchi*, Pl. 36.

[8] *Gāthā Saptasatī*, 1.80.

[9] Marshall, *Sanchi*, Pls. 23, 44.

[10] Barua, *Barhut*, Fig. 36.

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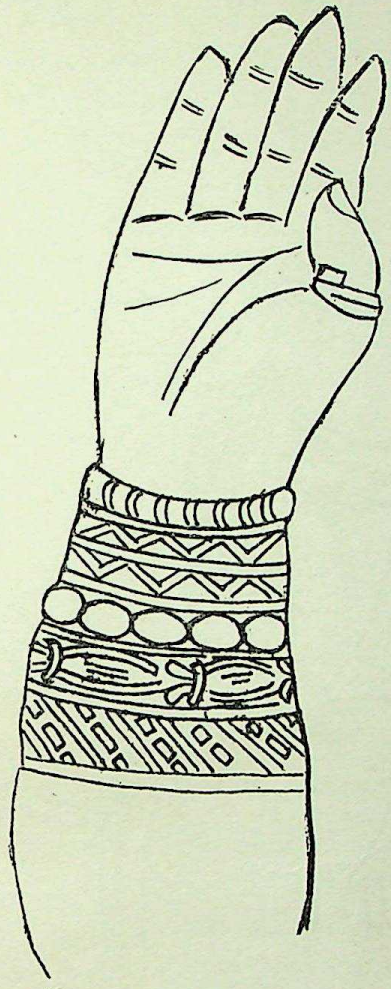

Fig. 680

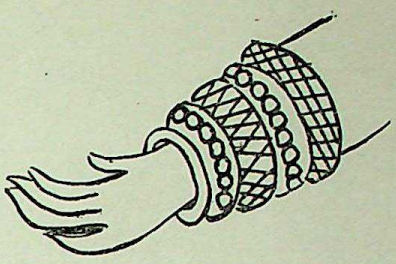

Fig. 681

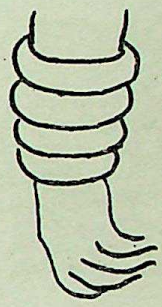

Fig. 682

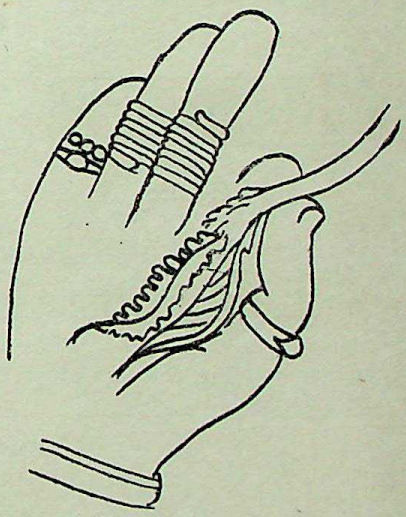

Fig. 683

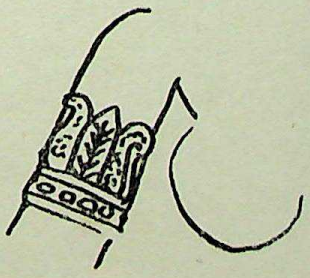

Fig. 684

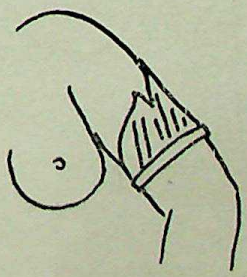

Fig. 685

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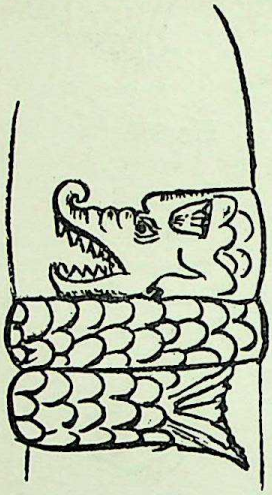

Fig. 686

Fig. 688

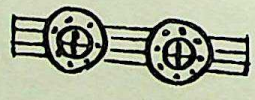

Fig. 689

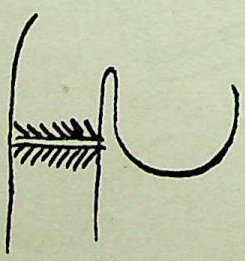

Fig. 690

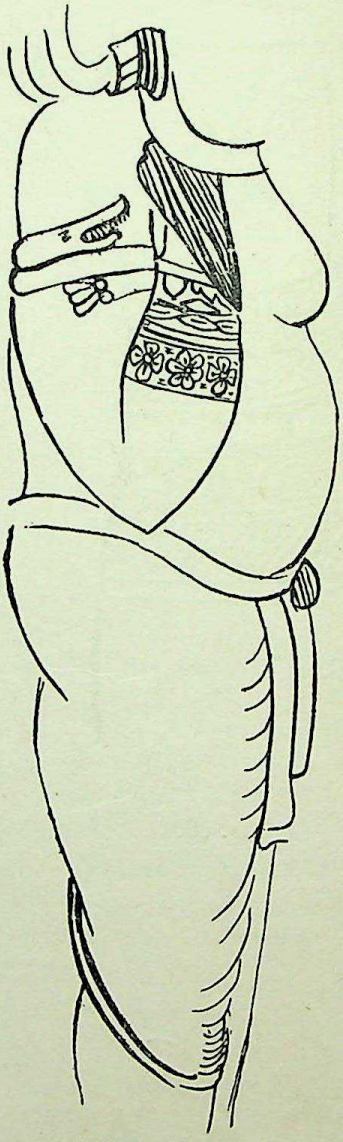

Fig. 687

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The small finger has two rings studded with jewels. The next two fingers have rings consisting of seven or more coils. A big ring, studded with a jewel, appears in the thumb. Rings in the small finger[1] (Fig. 678) and thumb[2] (Fig. 680) are depicted in the Mathura sculptures also.

Armlets (*aṅgada, aṅgaya, keyūra*)—

Armlets, though used by both men and women, do not appear to have been regarded as most essential. Naturally only a few varieties of them. as described below, have been illustrated.

(i) Three petalled armlets are often seen in the Śuṅga sculptures. The central petal is straight, while those at the side have curved ends[3] (Figs. 575, 684). A slightly different variety is found in a Kushāṇa sculpture[4] (Fig. 685).

(ii) Armlets shaped like a long crocodile entwining the arm[5] (Figs. 686, 687).

(iii) A narrow band either with a chequered design[6] (Fig. 664) or with other ornamentations[7] (Figs. 662, 688, 689).

(iv) Armlet appearing like floral wreath coiled once (Fig. 690) or twice round the arm[8] (Fig. 663).

(v) Armlet with a round plaque decorated with either a bird-like pattern[9] (Fig. 691), human figure on bird (Vishṇu on *garuḍa* ?)[10] (Fig. 692) or other designs[11]

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1 Lucknow Museum, No. J. 103 left arm.

2 Smith, *Jain Stupa*, Pl. 87.

3 Cunningham, *Bharhut*, Pl. 49, Fig. 18.

4 Vogel, *Mathura*, Pl. 40 a.

5 Lucknow Museum, No. J. 82.

6 Ibid., No. J. 103 left arm.

7 Ibid., No. J. 126 right arm ; Cunningham, *Bharhut*, Pl. 49, Figs. 15-17.

8 Lucknow Museum, No. J. 103 right arm.

9 Ibid., No. J. 83 ; Cmp. *Saundarananda*, 10.8.

10 Vogel, *Mathura*, Pl. 33 a.

11 Lucknow Museum, No. B. 21.

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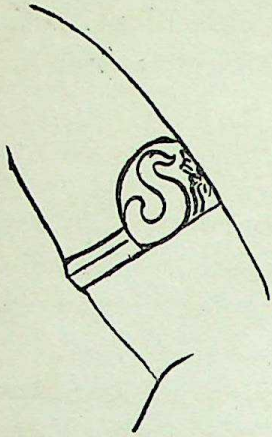

Fig. 691

Fig. 692

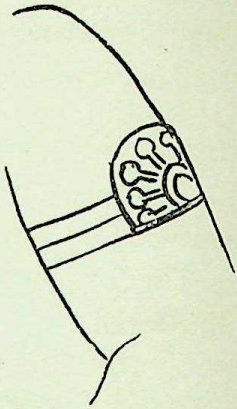

Fig. 693

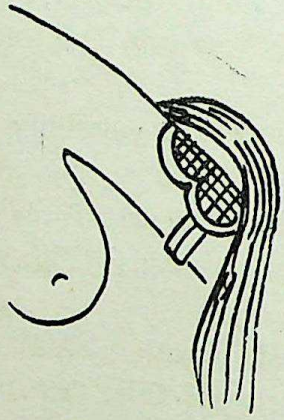

Fig. 694

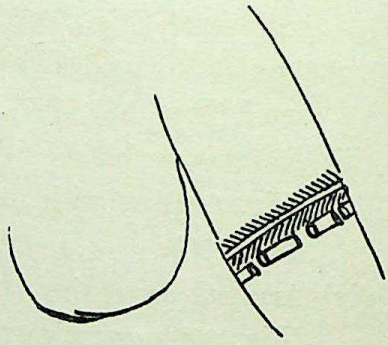

Fig. 695

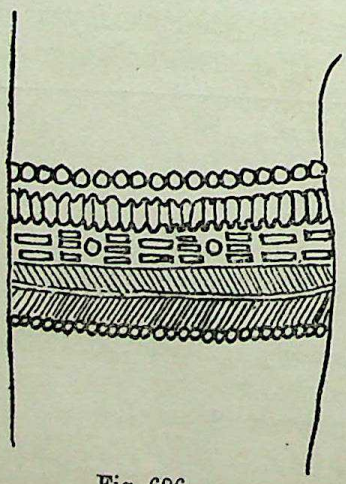

Fig. 696

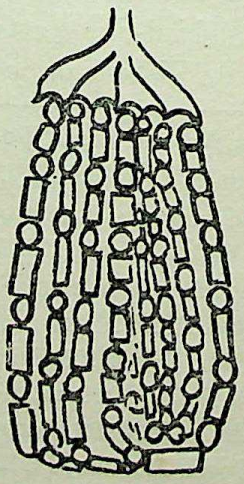

Fig. 697

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(Fig. 693). In some cases instead of one, two small plaques are seen[1] (Fig. 689).

(vi) As above, but the plaque is club-shaped bearing chequered designs[2] (Fig. 694).

(vii) Armlet with an amulet-string[3] (Fig. 695.)

(viii) A nicely decorated metallic band with pearl border and strings of elongated round beads[4] (Fig. 696).

(ix) A narrow metallic band from which loops of pearl strings are seen suspended (Fig. 490).

Girdles—

Girdles were useful for women in two ways—primarily for beauty and secondarily to keep the lower garment in proper postion. It is interesting to note that girdle was worn over the sāḍī but under its gathered ends, tucked up either in front[5] (Figs. 521, 522) or in back[6] (Fig. 523). The fashion appears to have been described in the Mahābhārata[7] as *chīrāntarataḥ hiraṇmayī mekhalā*.

Girdles of the following varieties are seen :

(i) Girdle made of pearl or bead strings and strands of round or rectangular plaques, probably clasped together below the navel. The number of strings was not fixed. It varied between four[8] (Figs. 697, 698) to ten[9] (Fig. 699). This type seems to have been very common at Bharhut.

(ii) Girdle consisting of strings decorated with floral patterns, square plaques embossed with lotus figures and egg-shaped ribbed beads. The seven small

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1 Cunningham, *Bharhut*, Pl. 49, Fig. 17.

2 Vogel, *Mathura*, Pl. 40.

3 Lucknow Museum, No. B. 61.

4 Ibid., No. J. 598.

5 Coomaraswamy, *HIIA.*, Pl. 5, Fig. 17.

6 Marshall, *Sanchi*, Pl. 31.

7 *Mahābhārata*, Vana., 112.4.

8 Barua, *Barhut*, Figs. 24 i. 9 c.

9 Cunningham, *Bharhut*, Pl. 51, Fig. 2.

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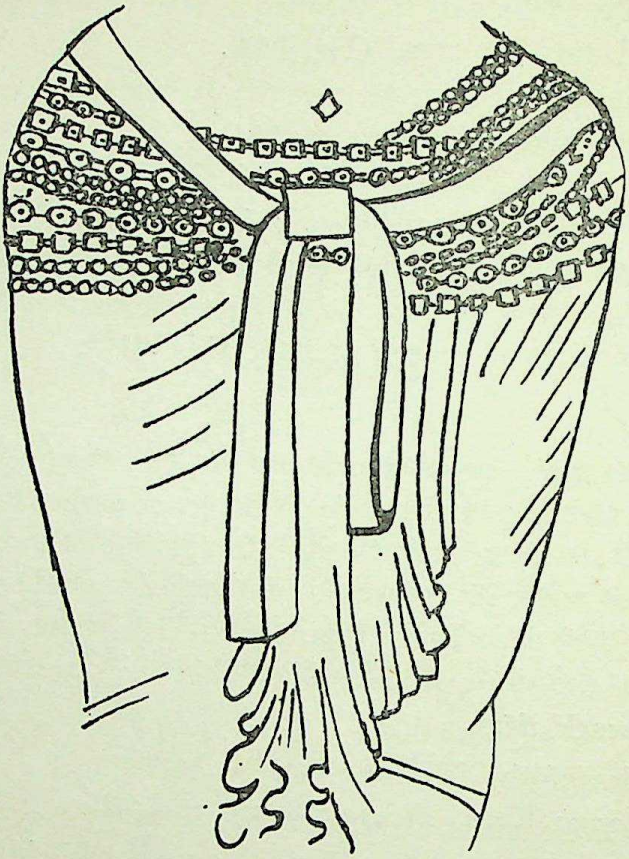

Fig. 699

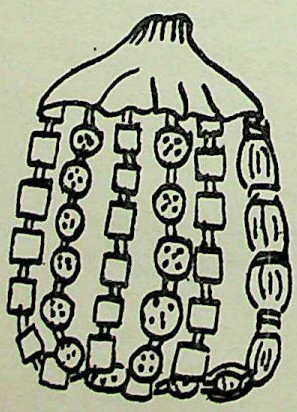

Fig. 698

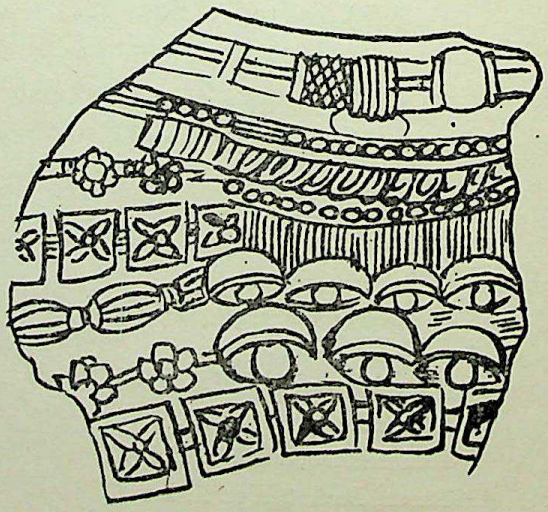

Fig. 700

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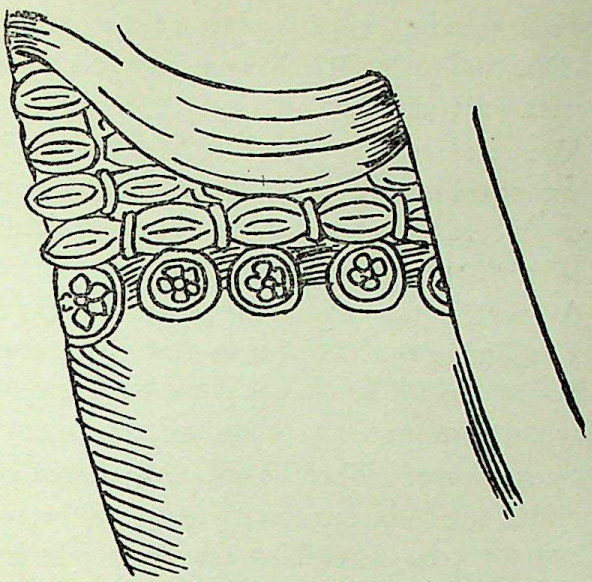

Fig. 701

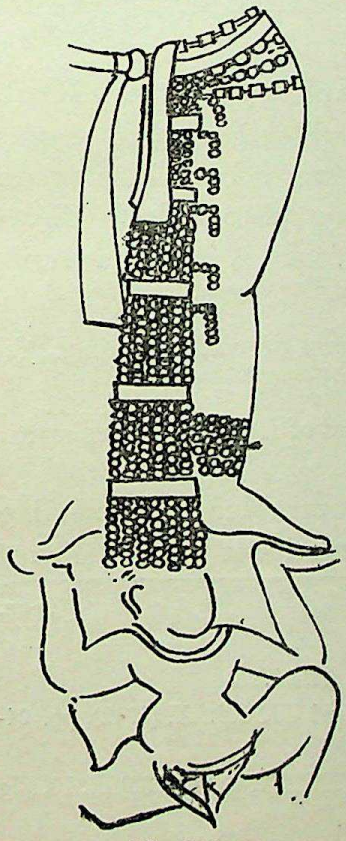

Fig. 702

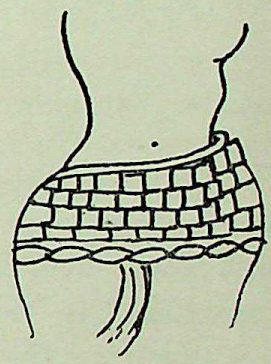

Fig. 703

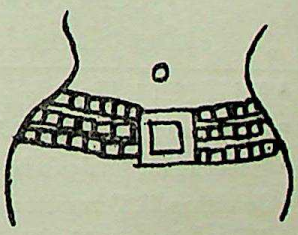

Fig. 704

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bells, seen in this particular instance, are noteworthy[1] (Fig. 700). The Rāmāyaṇa also refers to the girdles with *kiṅkiṇī-jāla*[2].

(iii) The girdle of the *yakshiṇī* figure from Besnagar is composed of strings of egg-shaped ribbed beads and a strand of circular plaques bearing floral patterns[3] (Fig. 701).

(iv) A girdle worn by a terracotta female figure from Kauśāmbī has three strings—the upper one is of small beads, the midle one has circular plaques studded all round with precious stones, and the lower one is made of egg-shaped ribbed beads. Additional parts of this girdle, not to be commonly seen, are the two long and broad pendants reaching the knees, which have loops of bead strings, figures of seated persons with up-raised hands and small strings of beads serving as fringes[4] (Fig. 577).

Similarly attached to the girdle of a *yakshiṇī* from Bharhut[5] appears a long ornament full of pearls or beads and plaques at regular intervals. The result appears to have been produced by sewing beads and plaques on a long piece of cloth (Fig. 702). Another variety of it with some difference is seen on a mutilated terracotta plaque from Mathura[6].

These might have been the types of *palambamānakaṭisutta* of the Rāyapaseṇiya Sutta[7].

(v) Girdles appearing like rows of metallic pieces arranged one over the other—

Sometimes they are provided with a string of elongated beads to form the lower border[8] (Fig. 703).

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[1] Ibid., Pl. 51, Fig. 3.

[2] *Rāmāyaṇa*, Sundara., 9.50-51.

[3] Bachchofer, *Early Indian Sculptures*, Pl. 61.

[4] Johnston, A Terracotta figure at Oxford, *JISOA.*, *X*, (1942), pp. 94-102.

[5] Barua, *Barhut*, Fig. 72.

[6] Agrawala, Mathura Terracottas, *JUPHS*, IX, pt. 2 (1936) Pl. 10, Fig. 32.

[7] *Rāyapaseṇiya Sutta*, Kaṇḍikā, 10.

[8] Barua, *Barhut*, Fig. 28.

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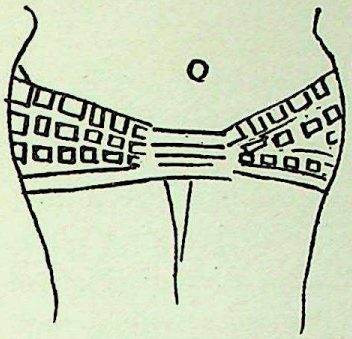

Fig. 705

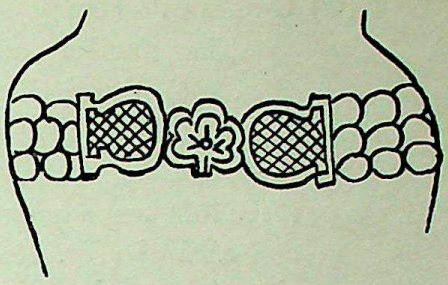

Fig. 707

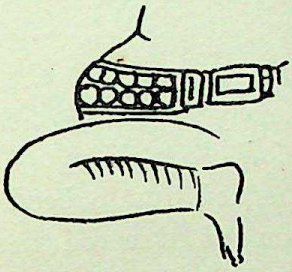

Fig. 706

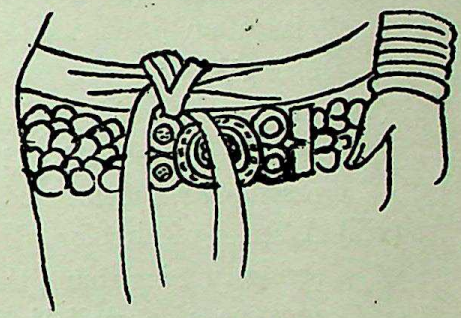

Fig. 708

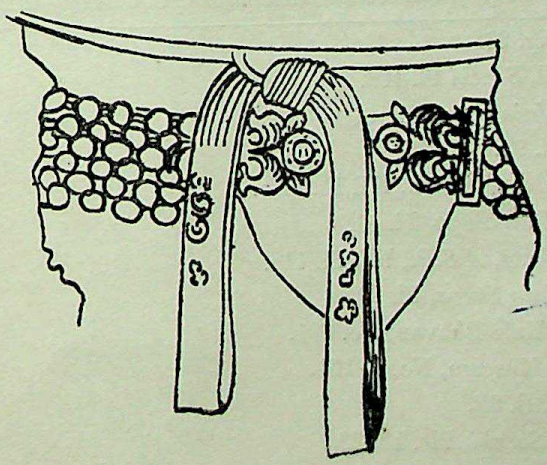

Fig. 709

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The girdle is often provided with a clasp[1] (Figs. 704, 705).

(vi) Girdles with strings of small round metallic plaques—

The number of such strings is often two[2] (Fig. 706), three[3] (Fig. 707), four[4] (Fig. 708) or even six[5] (Fig. 709). These girdles, commonly seen in the Kushāṇa art, were provided with beautiful clasps[6] (Fig. 707), sometimes shaped like *tri-ratna*[7] (Fig. 709) and *chakra*[8] (Fig. 708). In some cases these round clasps are embossed with human figures with up-raised hands[9] or bear a design of six petalled flower, from the centre of which a small piece of cloth is shown suspended[10] (Fig. 710). In a few illustrations the two clasps are seen knotted together by means of a string[11].

(vii) Single or double strings of beads worn round the waist[12] (Figs. 711, 712). This may be taken as *raśanā-dāma* mentioned in the *Mahābhārata*[13].

(viii) A series of circular plaques, suspended from a bead string running round the waist, sometimes served the purpose of a girdle[14] (Fig. 713).

Anklets—

Anklets were exclusively used by the women. The most common variety resembles the coiled string entwining the

[1] Ibid., Fig. 23.
[2] Marshall, *Sanchi* Pl. 102.
[3] Smith, *Jain Stupa*, Pl. 61.
[4] Ibid., Pl. 99.
[5] Cunningham, *A.S.R.*, III, Pl. 11 a.
[6] Smith, *Jain Stupa*, Pl. 61.
[7] Cunningham, *A.S.R.*, III, Pl. 11a.
[8] Smith, *Jain Stupa*, Pl. 99.
[9] Bharata Kala Bhavan, No. 694.
[10] Lucknow Museum, No. J. 131.
[11] Ibid., No. B. 92.
[12] Marshall, *Sanchi*, Pls. 13, 23.
[13] *Mahābhārata*, Vana., 46.10.
[14] Smith, *Jain Stupa*, Pl. 63.

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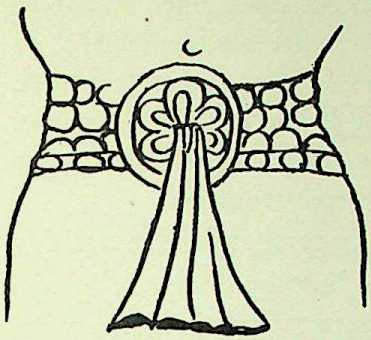

Fig. 710

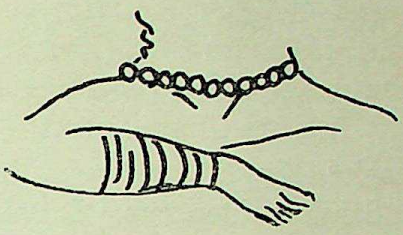

Fig. 711

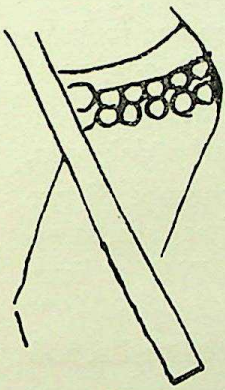

Fig. 712

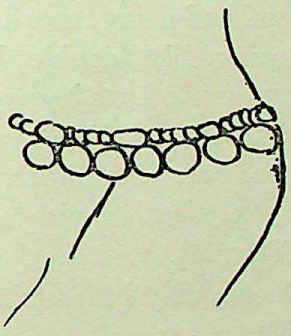

Fig. 713

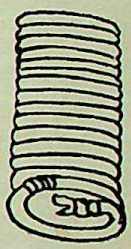

Fig. 714

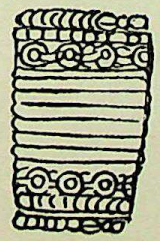

Fig. 715

Fig. 716

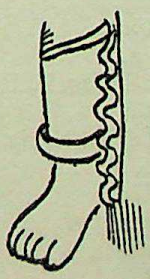

Fig. 717

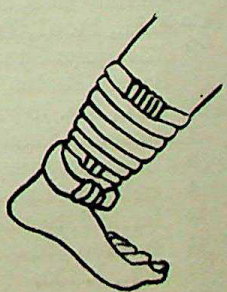

Fig. 718

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leg above the ankle. The lower end of it is shaped like the mouth of a crocodile (Fig. 714). Śrī Sivaramamurti has identified it as *mañjīra* anklet[1]. In some cases it is further decorated with several designs[2] (Fig. 715) and small bells (*kiṅkiṇī*) are also seen attached to it[3] (Fig. 716). In literature anklets have been described as 'producing sound[4] (*svanavanti*).

In some illustrations the anklets are shaped like a thick bangle[5] (Fig. 717) and may, therefore, be taken as *pāda-kaṭaka* of Sanskrit literature. It was sometimes worn along with *mañjīra* also[6] (Figs. 718, 719).

In a sub-variety of the above type the anklet was slightly bent in the middle and thus gave an idea of a wavy line[7] (Fig. 720). This variety is still current in the northern India.

The *pāda-kaṭaka* was in use since the Mauryan period[8] (Fig. 521), but in the times of the Kushāṇas it seems to have become still thicker and had many more designs[9] (Figs. 721, 722).

Anklets, appearing like double bangles, were also in use[10] (Fig. 723). It seems to have been a variety of *pādakaṭaka*, which, when pressed in the middle, gave an appearance of two bangles arranged one over the other. Sometimes the two are shown joined by a circular plaque[11] (Fig. 724) or four petalled flowers[12] (Fig. 725).

In a few specimens, only bead strings are seen tied round the ankle[13] (Fig. 702).

Ornaments for children—

Children are sometimes seen wearing *ekāvalī* and bracelets[14].

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[1] Sivaramamurti, *Amaravati*, p. 114.
[2] Cunningham, *Bharhut*, Pl. 51, Fig. 6.
[3] Ibid., Pl. 51, Fig. 5.
[4] *Rāmāyaṇa* Sundare, 15.46.
[5] Barua, *Barhut*, Fig. 7 a.
[6] Ibid., Fig. 75 ; Marshall, *Sanchi*, Pls. 25, 36.
[7] Marshall, *Sanchi*, Pl. 27.
[8] Commaraswamy, *HIIA*, Pl. 5, Fig. 17.
[9] Lucknow Museum, No. J. 600.
[10] Marshall, *Sanchi*, Pl. 11.
[11] Lucknow Museum, No. J. 597.
[12] Ibid., J. 135.
[13] Barua, *Barhut*, Fig. 72.
[14] Marshall, *Sanchi*, Pl. 23.

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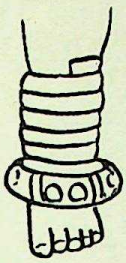

Fig. 719

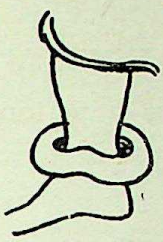

Fig. 720

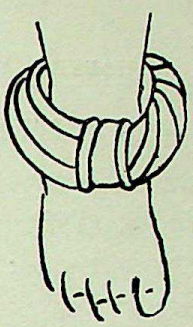

Fig. 721

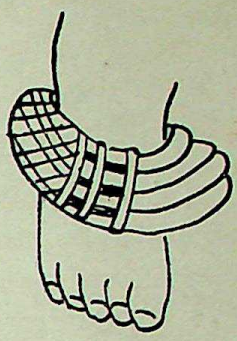

Fig. 722

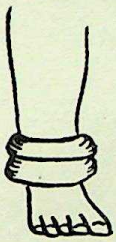

Fig. 723

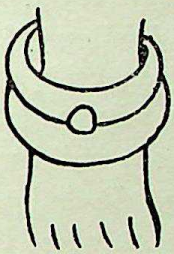

Fig. 724

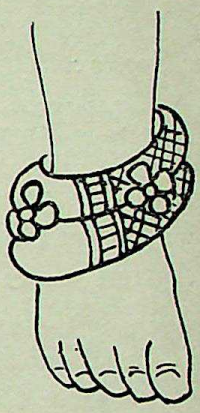

Fig. 725

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Chapter VIII

SPORTS AND ENTERTAINMENTS

The subject counts as one of the important aspects of social life of ancient India. Different pastimes can be mainly classified under three main heads :

(i) Outdoor sports.
(ii) Indoor sports.
(iii) Miscellaneous sports.

Outdoor Sports :

Hunting (*lubdhayoga*) :

References to this game are found right from the Vedic age[1]. Pāṇini names it as *lubdhayoga*[2]. Distinction must be made between hunting as an occupation and hunting as a sport. Here we are concerned with the latter only. Kauṭilya[3] discusses in full the various merits and demerits of hunting and proves its usefulness for a king. In sculpture both the type of hunting scenes are met with but those showing hunting for amusement are comparatively rare. In a panel from Bharhut[4], a boar is being attacked with a short spear and two hounds have been set upon it. In another instance from Mathura[5] three boars are being chased by two hunters on horseback, one of whom carries a long spear. Appearance of a deer with neck turned to back indicates forest in the background.

Archery :

Archery was practised as a hobby, and at times, exhibitions to show the skill were also organised. The representation of Asadisa Jātaka at Bharhut[6] illustrates a similar scene. The

[1] *Atharva.*, 10.26 ;
[2] *Ashṭādhyāyī*, V. 4.126.
[3] *Arthaśāstra*, 8.3.50.
[4] Barua, *Barhut*, Pl. 29, Fig. 22-23.
[5] Mathura Museum, terracotta No. 2411.
[6] Barua, *Barhut*, Fig. 100, Fausboll, *Jataka*, Vol. II. No. 181,

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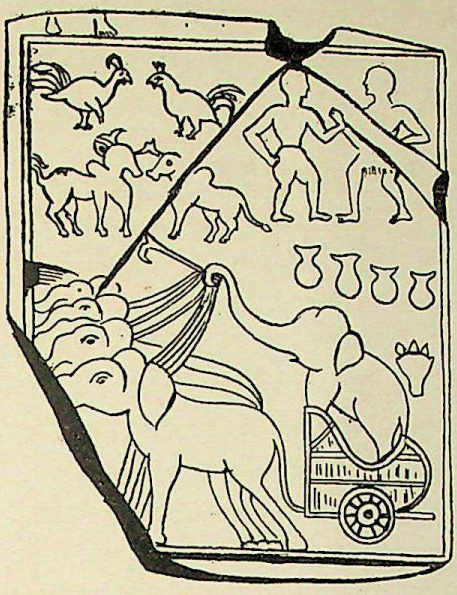

Fig. 726

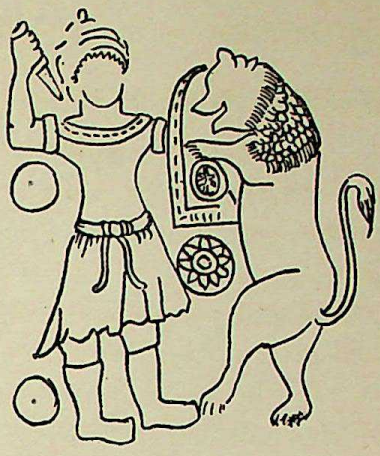

Fig. 728

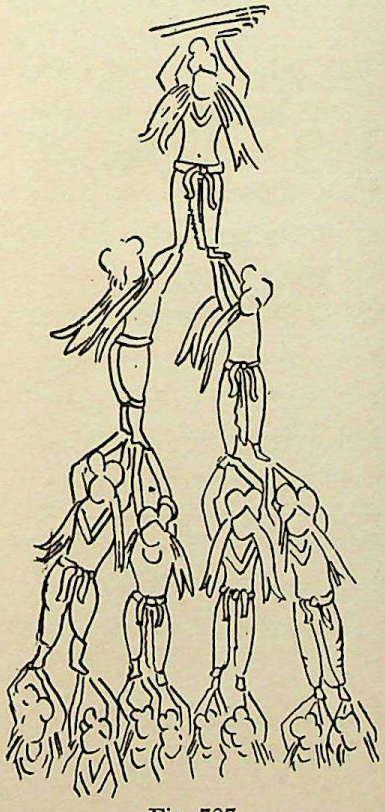

Fig. 727

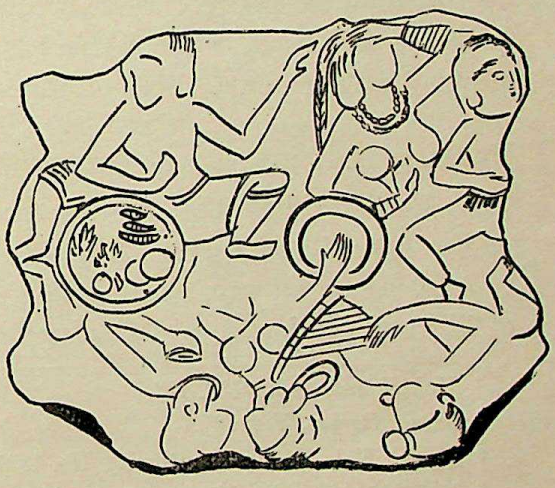

Fig. 729

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archer takes his position under a mango tree aiming at its top. An onlooker too is present in the scene. The Mahābhārata also mentions such exhibitions[1].

Wrestling (*Malla-krīḍā, malla-yuddha, niyuddha*) :

On one[2] of the Bharhut medallions two persons are engaged in a wrestling bout, each anxious for trial of strength. In another specimen of the Śuṅga age[3] (Fig. 726) two wrestlers have just entered the arena and are shown in the act of seizing each other by their hands. This handgrip was known as *mushṭi-bandha*. As described in the Mahābhārata[4], the rival *mallas* entered the arena (*raṅga-maṇḍala, raṅgāgaṇa*) specially made for the occasion, a balcony (*prekshā-gāra*) was also prepared for the audience[5]. The Rāmāyaṇa[6] also refers to some agile movements of wrestlers as part of their art.

An Acrobatic Scene—

In a relief from Bharhut[7] (Fig. 727) fifteen acrobats are building a pyramid of four tiers, each one holding firmly the feet of the man above. These acrobats may be identified with *plavakas* mentioned in the Arthaśāstra[8], i.e. those who entertain people by their jumps either on ropes or on the ground.

Fighting with wild beasts (*manushya-paśu-yuddha*)—

Earliest illustration of this pastime in the historic age comes from Sanchi[9] (Fig. 728). Here 'a curly headed man, wearing a concial cap, an embroidered sleeveless tunic, a kind of kilt and big boots, is defending himself with an ornamental

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[1] *Mahābhārata*, Ādi., 132. 133.

[2] Barua, *Barhut*, Fig. 147.

[3] Bharat Kala Bhavan, antiquity No. 4827.

[4] *Mahābhārata*, Ādi., 134.14, 135.6, 136.6.

[5] Ibid.

[6] *Rāmāyaṇa*, Yuddha., 40.22-26 ; also *Mahābhārata*, Sabhā., 23.11-20.

[7] Kala S. C., Bharhut Sculptures, *JUPHS*, XVIII, 1945, p.97.

[8] *Arthaśāstra*, 2.27.38.

[9] Marshall, *Sanchi*, Pl. 91/88b.

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shield. He is striking at a rearing lion with a short triangular daggar.' Describing this scene thus, the learned authors pass a remark that this is a 'a clumsy but manifest copy of one of the favourite themes of Persepolis[1] and thus suggest the foreign origin of this game. But its occurance in the prehistoric ages[2] and reference in the Mahābhārata[3] indicate, that in the early ages of chivalry and adventure this was a very favourite entertainment of this country. In another specimen[4] a man is fighting with a winged lion. In yet another specimen from Mathura[5], a nude squatting figure is grasping firmly in both the hands the paws of a fully grown lion who is standing at the back and whose bastly fury the human figure seems to have subdued. The famous Kushāṇa sculpture from Mathura, hitherto identified as Herakles fighting with the Nemean lion, deserves some consideration at this point. The extra-ordinary realistic nature of art and nudity of the man fighting, go in favour of this identification ; but, the earlier illustration of this subject in stones and terracottas, and reference of the subject as a game in the contemporary literature, suggest that the game was wellknown in India[6].

Special gatherings for entertainment (*samāja*)—

A terracotta plaque from Rajghat, Banaras (Fig. 726) shows several scenes of sport and amusement which may be identified as *samāja*, which, according to Pāṇini[7], means 'a place where people flock together for entertainment . The Jātakas further inform that the '*samāja* was special gathering

[1] Marshall, *Sanchi*, Pl. 91/88b, description of the same plate.

[2] Mackey, *Early Indus Civilization*, Pl. 17/5.

[3] *Mahābhārata*, Virāṭa., 13.41-2.

[4] Kala S.C., *Prayāga saṅgrahālaya kī kuchha mṛiṇmurtiyān*, *JUPHS.*, XXI, p. 133, No. 8.

[5] Agrawala V.S., Further Acquisitions to the Mathura Museum, *JUPHS.*, X, p. 88.

[6] Popularity of this sport continued even in later times. Bāṇa refers to the elephant fighters (*vaṭṇha*) (*Harsha Charita, Eka Sānskṛitika Adhyayana*, p. 161.

[7] Pāṇini, *Ashṭādhyāyī*, III.3.99 ; *Mahābhāshya*, II.152.

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where crowd of men, women and children came together and witnessed various kinds of shows and performances, dancing and music, ballad recitations (*akkhānam*), pantomimes, combats of elephants, horses, rams, bouts, clashes with quarter staff, wrestling[1] etc. The *samāja* is mentioned by Kauṭilya also along with *yātrā*, *utsava*, and *pravahaṇa*[2]. The Mahābhārata also refers to a *samāja* which was arranged by the teacher Droṇāchārya[3]. These gatherings were open for all persons[4].

In the uppermost corner of the plaque[5] (Fig. 726), just referred to, two cocks are seen fighting with each other ; below that, two bulls are standing face to face. Their tails are worth noticing. The one with upraised tail is naturally the victor. To the right of the scenes of cock-fight and bull-fight, appear two wrestlers. In the lower field a very interesting item is going on. It is a chariot drawn by four elephants properly reined. The driver, standing gracefully in the chariot, is also an elephant holding the reins and a goad in his up-raised trunk. The four small jars and an object appearing like an animal's head, behind the charioteer, are probably objects necessary for *balikarma* and *maṅgala* which was done on such occasions[6].

Garden Sports—

Garden sport in ancient India included picnics (*vihārayātrā*), gatherings of flowers (*pushpa-chayana*) ministering to the needs of trees and plants e.g., *dohads* etc., in which men and women both took part.

Garden picnics (*udyāna-krīḍā*, *goshṭhiyāna*, *pravahaṇa*)—

Persons, enjoying an 'entertainment cart' or *goshṭhiyāna*, are seen on a few terracotta plaques[7] (Fig. 729) of the Śuṅga

[1] Mehta R. L., *Pre-Buddhist India*, p. 355.

[2] *Arthaśāstra*, 1. 21. 46.

[3] *Mahābhārata*, Ādi., 134.

[4] Ibid., 136. 19.

[5] Bharat Kala Bhavana, antiquity No. 4827.

[6] *Mahābhārata*, Ādi., 134. 21.

[7] Bharat Kala Bhavan, antiquity No. 3491 ; Kala, Prāyāga samgrahālaya kī kuchha mṛiṇmūrtiyān, *JUPHS.*, XXI, p. 133, No. 7.

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period. In all, there are six persons in the cart. They are sitting in the rows of three. One man is enjoying a dish full of different eatables. A woman, sitting near him, is probably speaking with the driver, but the latter appears to be taking no notice of her. In the second row there are also three persons. The man, to the right, is playing on his harp. In some specimens a plectrum (*koṇa*) can also be clearly seen in his right hand. Next to him there is a couple. The woman, resting her right hand on a drum-like musical instrument, is talking with her lover. In some specimens the man is holding a flask in one hand, while the other hand passes round the neck of his beloved. Thus this entertainment included eating, drinking and music. This popular entertainment has been referred to in the Vinaya Piṭaka[1] also. The Aśokan Edicts mention *vihāra yātrās* which comprised of hunting and other similar entertainments.[2] Vātsyāyana also gives a detailed description of *udyāna yātrā*[3]. He includes courtesans too amongst the party.

Gathering of flowers—

Very often the women are seen picking flowers from the Aśoka tree[4] (Fig. 366), possibly for preparing head ornaments which was a sport in itself known as *aśokottamsikā*[5]. In another specimen, a lady is standing under the *aśoka* tree and putting on a floral wreath on her well arranged hair[6]. Very possibly this wreath is of the flowers from the same tree. On some other panels, women are seen picking flowers from *kadamba* tree[7]. Identification of trees in some specimens is not certain[8]. On one of the corner pillars from Sanchi[9], a woman is standing under a bignonia (*pāṭala*) tree and is picking flowers there.

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[1] *Vinaya Piṭaka*, Chulla, 6. 2. 7.

[2] Rock Edict, No. 8.

[3] *Kāmasūtra*, I. 4. 40.

[4] Mathura Museum, antiquity No. F. 23; Lucknow Museum, anitquity Nos. B. 80, 90.

[5] *Kāmasūtra*, I. 4. 42 commentary.

[6] Smith, *Jain Stupa*, Pl. 60.

[7] Barua, *Barhut*, Fig. 29; Mathura Museum, antiquity No. M. 1692.

[8] Ibid., Fig. 73; Lucknow Museum, antiquity No. J. 276.

[9] Marshall, *Sanchi*, Pl. 74. 1/a.

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These sports have also been termed as 'eastern sports'. Dr. Vogel, pursuing the study of *śālabhañjikā* motif cited in the Pāṇinian literature, writes as follows :

'Although no accounts of these games are available, the compounds, by which they are indicated, clearly show that in each instance the essential thing is the plucking of flowers. It is said that these games were peculiar to the eastern India as this tallies with the mention of '*sālabhañjkā* festival' in the Buddhist literature. It is evidently Magadha the cradle of Buddhism and neighbouring countries that may be taken to have been its home[1].

Dohada—

This sport consists of a beauty going to a tree and making it blossom either by giving it her embrace, or a kick of her left leg, or a spray by mouthful of wine, or by dancing to please it[2]. These may be a poetic conventions but were really believed by the people ; and, as we may gather from their being employed as motives of literature and art, they imparted much gaiety to the lives of men and women.

Aśoka dohada—

The *aśoka* tree is said to bloom only after receiving a kick by the left foot of a damsel[3]. In a Mathura scene, a woman is standing under an *aśoka* tree touching it with her left foot[4]. In another scene, men and other women friends are also present witnessing the sport.

---

[1] Vogel, The Woman and Tree or Śālabhañjikā in Indian Art; *Acta Orientalia*, Leiden., Vol. II, p. 203-4.

[2] स्त्रीणां स्पर्शात्प्रियंगुर्विकसति बकुलः सीधुगण्डूषसेकात्
पादाघातादशोकस्तिलककुरबकौ वीक्षणालिंगनाभ्याम् ।
मन्दारो नर्मवाक्यात्पटुमधुहसनाच्चम्पको वक्त्रवाता—
च्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः ॥
—*Kāvyaprakāśa*, VII. 265, also commentary on the same.

[3] Cmp. *Sāhitya-darpaṇa*, 7. 24.

[4] Mathura Museum, antiquity No. J. 55.

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Among other similar scenes mention may be made of the following ; though the traditional trees are not to be seen there :

Action being performed	Tree in sculpture	Traditional tree
1. Singing accompanied by *vīṇā*[1].	Palm.	*Nameru, Rudrāksha*
2. Embracing[2].	*Aśoka*	*Kurabaka.*
3. Drinking wine to throw the mouthful of it[3].	*Aśoka*	*Bakula.*

Playing with a ball (*kanduka-krīḍā*)—

This sport was highly favoured both by the youngsters and the women. A lady is seen balancing a ball on her right elbow which she has thrown up with her left hand[4] (Fig. 730).

Taming of birds—

On a railing pillar from Mathura[5] a woman is seen with a parrot. In the words of Dr. Agrawala, 'the pillar shows a female figure dancing in one of her love ecstasies after she has received the message of love conveyed to her by a parrot which is the vehicle of the god of love. The bird is pearched on her girdle and nibbles at the binding knot[6].' In other instances, sometimes we find that the parrot has come out of the cage and has taken its seat on the shoulder of the woman[7] ; sometimes the women is seen tempting the parrot sitting on her hand with a fruit in

[1] Mathura Museum, antiquity No. G. 48.

[2] Barua, *Barhut*, Figs. 73, 75.

[3] Mathura Museum, antiquity No. 264.

[4] Mathura Museum, antiquity No. J. 61; Smith, *Fine Art in India and Ceylon*, 1930, Pl. 19a.
In latter periods women are seen playing with three balls. *Āvartana* and *udvartana* were the technical terms for pressing the ball below and throwing it up respectively (*Bhāgavata*, VIII. 12. 18-20).

[5] Agrawala, *A short Guide to the Archaeological Section of the Provincial Museum*, Lucknow, Pl. 10, Fig. 12.

[6] Ibid., p. 10.

[7] Mathura Museum, antiquity No. F. 21.

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the right[1]. The subject is shown on the terracotta plaques as well[2]. A fine terracotta plaque from Kauśāmbī[3] depicts amorous couple on the couch (*paryaṅka*). To the right a dwarf-maid is standing with a fan in her hand. In the left corner appears a parrot, though without cage, probably just to represent the *krīḍā-śuka* of Vātsyāyana. The latter, describing the house construction (*bhavana-vinyāsa*) of a *nāgaraka* informs that just outside the apartment, to be used by the lovers, there may be placed the tamed birds[4].

Peacock and swan were the other birds that were tamed by women. In a specimen from Mathura[5] a woman is seen standing just after her bath. A peacock is catching in its open beak the drops of water trickling from her hair. Another sculpture in the same Museum[6] shows a woman sporting with a swan.

Taming of different birds was favoured both as a safety measure[7] and as a source of entertainment. Vātsyāyana says, that after meal a *nāgaraka* should attend to such acts as teaching the parrots to speak and witnessing the fight of the *lāvaka* birds (quails ?), cocks and rams[8]. Birds especially *śuka* and *sārikā* were much helpful to the lovelorn woman (*virahiṇī*). They often carried messages to their lovers and brought back the reply, a sculptural representation of which has already been discussed.

Forest Entertainments (*vana-vihāra*)—

Similar to the *udyāna krīḍā* people indulged in the *vana-vihāra* or *vana-krīḍā*. At Sanchi[9] a hunter is shown with his

[1] Ibid., No. F. 11.

[2] Agrawala, Mathura Terracottas, *JUPHS.*, IX, Pt. II, p. 30 Fig. 30.

[3] Kala, Prayāga Saṅgrahālaya kī kuchha mṛiṇmūrtiyān, *JUPHS.*, XXI, p. 132, Fig. 6.

[4] *Kāma-sūtra*, 1.4.13.

[5] Mathura Museum, antiquity No. J. 5.

[6] Ibid., No. 3402.

[7] *Arthaśāstra*, I, 20. 10-14.

[8] *Kāma-sūtra*, I. 4. 21.

[9] Marshall, *Sanchi*, Pl. 43, middle lintel.

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Fig. 730

Fig. 731

Fig. 731 a

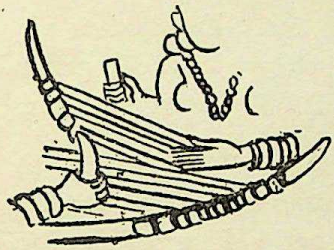

Fig. 732

Fig. 733

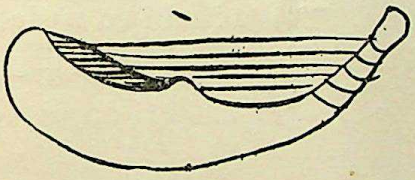

Fig. 734

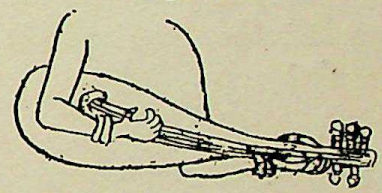

Fig. 735

Fig. 736

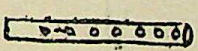

Fig. 737

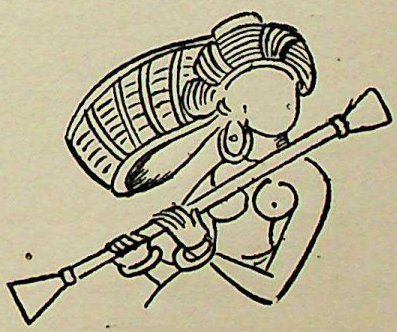

Fig. 738

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wife holding a bow in her hand. The sheaf of arrows is with the former. With his left hand he is holding back his wife from the dangerous gambol of the two elephants. Probably the woman was hunting in company of her hero, but meanwhile two elephants, fighting furiously with each other, appeared there and therefore, the hunter had to come forward to save his consort. In another example[1] a king and his queen are seen driving a chariot. The king is holding the reins and his right arm is placed round the shoulders of his queen who appears with the driving-whip or stick. The presence of a dog near the wheels suggests it to be a hunting scene.

Water sports (*jala-krīḍā*)—

Bathing, swimming and boating were the several water sports. On a gateway at Sanchi once appeared a fine illustration of swimming and boating which is now lost. For swimming and crossing rivers recourse was taken either to rectangular wooden planks or inflated skins (*bhasrā*). They were fairly big and could easily support one person[2] (Fig. 244).

Sporting in a lotus-pond (*padmavana-krīḍā*)[3] was also very popular. The sport would consist of a king riding an elephant and going with his women to a lotus pond, where they would bathe, swim and pluck flowers. The animal also made merry by uprooting the lotus stalks and flowers and presenting them to the king[4] (Fig. 731, 731a).

Indoor Sports—

Dicing (*dyūta*)—

In a scene of the Litta Jātaka at Barhut[5] the game board (*dyūta-phalaka*) has thirty-six squares and it appears to have

[1] Marshall, *Sanchi*, Pl. 79/27b.

[2] Maisey, *Sanchi and Its Remains*, Pl. 21, Fig. 2.

[3] Detailed description of water sports enjoyed by a king on his elephant along with his queens is found in the *Nirayāvalikā Sūtra* (Ahamadabad, 1948) pp. 170-72.

[4] Marshall, *Sanchi*, Pls. 79/27a ; 101 ; 102. Cup. *Uttarādhyayana Sūtra*, Adhyayana 1. Commentary p. 4 ; Adhyayana 13 p. 203-204.

[5] Barua, *Barhut*, Fig. 96 ; Fausball's *Jataka* I. No. 91.

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been formed by incising the surface of a stone slab. The number of dice visible in the scene is six. They are cubical pieces probably bearing marks on the sides. After the game they appear to have been kept in the box seen near by. One of the gamesman is put away possibly being the scratched piece.

Another illustration of a similar game is seen at Buddha-Gaya[1]. The square board, lying between the man and the *aśvamukhī yakshī* has eight squares from each side and, therefore, the game seen here may be identified as the *aṭṭhapada* game of the Vinaya Texts[2].

Other Entertainments—

Snake Charming—

On one of the fragments of an upright from *Amaravati*[3] a snake charmer is giving a show before a king seated on the throne. The former (*ahiguṇḍika*) has negroid features. His hair are curly. He holds forward a lid of a circular box or a round tray on which the snake lifts itself to dance. The snake charmer has a monkey also sitting quietly besides its master.

Playing with toys (*krīḍanaka*)—

The numerous clay figurines or terracottas found all over the old sites, served primarily as toys for children. So far their sculptural representations are concerned, a boy running along in great glee and pulling the toy after him is seen in a panel from Nagarjuna-Konda[4]. At Amaravati also children are seen pulling the toys mounted on wheels[5].

Fine Arts—

Musical concerts (*sammada*)—

Instrumental and vocal music performed at the place

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1 Barua, *Buddha-Gaya*, 66b.

2 *Vinaya Texts*, Chulla., I. 13. 1-3.

3 Sivaramamurti, *Amaravati*, Pl. 36, Fig. 1.

4 Longhurst, The Buddhist Antiquities of Nagarjuna-Konda, *A.S.I.*, Memoirs, No. 54 Pl. IX, c.

5 Sivaramamurti, *Amaravati*, p. 143.

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of worship is depicted at Bharhut[1]. The scene shows several groups viz., singers, four female dancers and an orhestral band (*tūrya*) comprising of female *vīṇā*-players, a hand clapper (*pānissara*), a cymbalist and a taborer. A *tūrya* party is said to consist of players on five musical instruments (*pañchaṅgika tūrya*)[2]. They are symbolically represented in a scene at Mathura[3], where six musical instruments namely, a conch, flute, tabor, harp, bag-pipe (?) and a drum are seen suspended in the air.

Musical Instruments—

The musical instruments seen in sculpture follow the traditional fourfold division viz., stringed (*tata*), tubular (*sushira*), cymbal-like resonators (*ghana*) and skinned instruments (*avanaddha*).

Stringed Instruments (*tata*)—

Harp (*vīṇā*) is invariably found in concert scenes. It was of two types :—(I) with curved arm and (II) with straight arm.

Vīṇā with curved arm or bow-shaped harp (Figs. 732, 733, 734)—

In the words of Dr. Coomaraswamy[4] this old Indian *vīṇā* is a harp without a post ; it has a hollow belly covered with a board or stretched leather ; this belly is broader towards the back where its end is rounded, and tapers towards the front, where it is continued into an upstanding curved arm, which often terminates in a little scroll-like head of a violin. The seven strings one above the other are stretched from this arm to the belly forming, as if it were, arcs to the crescent of the whole frame, they pass through holes in the flat surface (wooden or parchment sounding board) of the belly and must pass through and be fastened to its rounded under side'. In the contemporary Sanskrit, Prākṛit and Pālī literature names of the different

[1] Barua, *Barhut*, Fig. 34.

[2] *Jātaka*, I. 32.

[3] Mathura Museum, antiquity No. H. 2.

[4] Coomaraswamy, The Parts of a Vīṇā, *JAOS.*, I, 1931, pp. 47-50

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parts of *vīṇā* are mentioned. The following of them can be identified in sculpture (Fig. 734).

(i) *Ambhaṇa, doṇi* or *doṇika, bhāṇḍa*—

This is the belly or the boat-shaped hollow body of the *vīṇā*.

(ii) *Pokkhara*—

The sounding board of the harp made of stretched skin.

(iii) *Chhidrāṇi, chhiddāni*—

The holes in the sounding board.

(iv) *Daṇḍa*—

The arm of the *vīṇā*.

(v) *Koṇa*—

Plectrum. It had the form of a thin rectangular or a pointed piece of wood held betwen the thumb and the forefinger[1] (Fig. 732). The plectrum is clearly seen in a *Gandhāra* sculpture[2]. With it the strings of the lute were struck to produce sound.

(vi) *Paṭṭa*—

According to the Milinda-pañho it means 'bridge of metal' ; but Dr. Coomaraswamy interprets it as a sling supporting the *vīṇā*. As seen at Amaravati[3] it passed over the shoulder of the player.

(vii) *Śira*—

Top of the arm. Usually it is straight and simple but the *vīṇā* appearing on the brass vessel from Kullu has an ornamented *śira*[4] (Fig. 733).

(viii) *Tantra, tantrī, tantī*—

Strings. Harps with five, six, seven or even with hundred strings have been mentioned in literature[5]. In sculptures the

[1] Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 24.

[2] Foucher, *L'Art GB.*, Fig. 247.

[3] Sivaramamurti *Amaravati*, Pl. 13, Fig. 3.

[4] Burgess, *Buddhist Cave Temples*, p. 6, No. 5.

[5] *Śabda-kalpadruma*, Pt. 4, p. 332.

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exact number of strings is sometimes difficult to ascertain. According to the Jātaka[1] the topmost string was known as *'bhamaratantī'*.

The *vīṇā* on the brass loṭā, just referred to, is with seven strings, curved arm and an elongated narrow board[2] (Fig. 733).

This variety of *vīṇā* could be played upon either sitting[3] or standing[4]. In the former case the harp remained in the lap of the player while in the latter it was suspended from the shoulder with a sling.

In musical concerts one or sometimes even two harps were played upon[5] (Fig. 732).

Vīṇā with straight arm, shaped like a guitar—

This *vīṇā* (Fig. 735)[6] had five strings and was played upon with both hands. Pegs were provided to tighten or loosen the strings whenever required.

Tubular Instruments (*sushira*)—

Flute, double pipe, trumpet, mouth-organ and conch are such instruments seen in sculpture.

1. Flute (*vanśī, veṇu*)—

It was made of bamboo with seven holes in it. Flutes are of two types—those held along the mouth and others held aeross the mouth. The former variety is usually seen in the sculptures[7] (Figs. 736-37). A bigger specimen of this type is seen on the Kullu loṭā[8] (Fig. 738). It is a long flute with trumpet-like broadened ends.

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[1] *Jātaka*, II, 253.

[2] Burgess, *Buddhist Cave Temples*, p. 6, No. 5.

[3] Barua, *Barhut*, Fig. 34.

[4] Ibid., Fig. 56.

[5] Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 24.

[6] Sivaramamurti, *Amaravati*, Pl. 13, Fig. 11.

[7] Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 19.

[8] Burgess, *Buddhist Cave Temples*, p. 6, No. 5.

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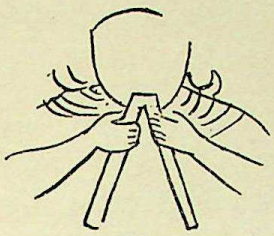

Fig. 739

Fig. 740

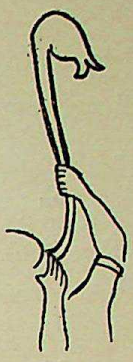

Fig. 741

Fig. 742

Fig. 744

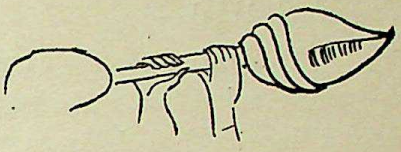

Fig. 745

Fig. 743

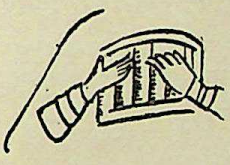

Fig. 746

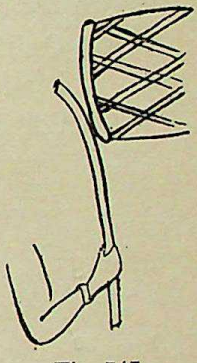

Fig. 747

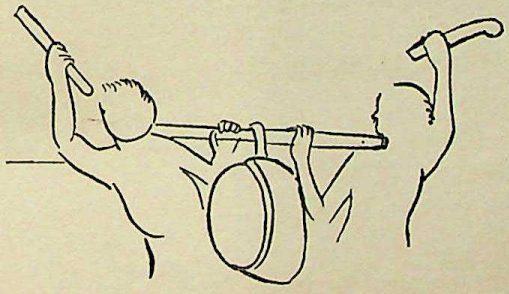

Fig. 748

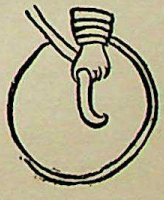

Fig. 749

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2. Double pipes—

A man is seen playing on two pipes simultaneously[1] (Fig. 739). It is difficult to ascertain whether these are separate flutes, or two pipes joined together to form one instrument.

Trumpets (*tūrya*)—

Two types of trumpets are seen. One has a straight tube[2] (Fig. 740) ; while the other has a horn-shaped tube terminating in a part looking like the face of an animal[3] (Fig. 741). On account of the latter feature it may be identified with the *gomukha* mentioned in the Mahābhārata[4] or *gomuhī* of the Prākṛit literature[5].

Conch (*Śaṅkha*)—

The conch-shell was usually blown by people on auspicious occasions, rejoicings and also during the battle. The principal heroes in the Mahābhārata war had special conches bearing distinct names. As seen at Mathura[6], flute, tabor, harp and drum were its other accompaniments. Two varieties of conch-shells are seen :

(i) Ordinary conch-shell the perforated end of which was itself put to the lip when blown[7] (Figs. 742-744)

(ii) Conch with some additional part attached to the perforated end[8] (Fig. 745). As seen at Bharhut and Amaravati[9] it is a long tube to blow through.

Mouth-organ

Illustration of it is seen only in a few sculptures from Mathura[10] (Fig. 746).

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[1] Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 20.
[2] Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 21.
[3] Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 22.
[4] *Mahābhārata*, Bhīshma., 25. 13.
[5] Jain, Jagadish Chandra, *Life in Ancient India.*, p. 183.
[6] Mathura Museum antiquity No. H. 2.
[7] Maisey, *Sanchi and Its Remains*, Pl. 35, Figs. 15, 16.
[8] Barua, *Barhut*, Fig. 148 c.
[9] Sivaramamurti, *Amaravati*, Pl. 13, Fig. 5.
[10] Lucknow Museum, antiquity No. J. 626 ; Smith, *Jain Stupa*, Pl. 18 (reverse).

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Fig. 750

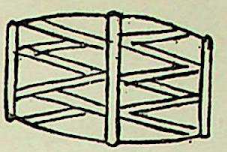

Fig. 751

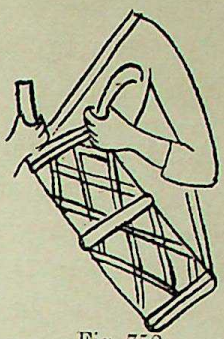

Fig. 752

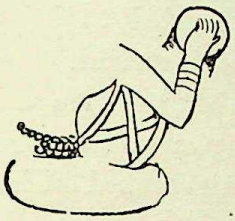

Fig. 753

Fig. 754

Fig. 755

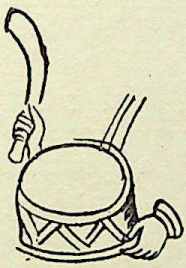

Fig. 756

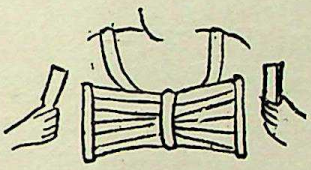

Fig. 757

Fig. 758

Fig. 759

Fig. 760

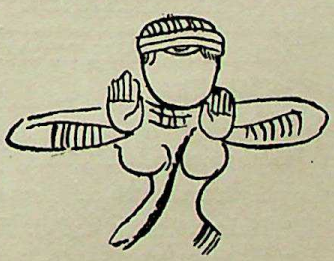

Fig. 761

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Drums—

The drums, as seen in sculpture, are of the following varieties :

A. Large drums—

(i) These were sometimes suspended from the ceiling of the room and were beaten by long drumsticks (*koṇa*)[1] (Fig. 747). The latter was sometimes so big and thick that the drummer was required to hold it with both of his hands[2]. The illustration at Sanchi[3] shows that such drums were sounded on occasions of worship by the masses. They may be the same as *gaṇḍi* mentioned in the Pālī literature[4], which was sounded to bring together the people for mass worship in shrines.

(ii) In an illustration from Amaravati (Fig. 748)[5] a drum suspended from the middle of a pole is being carried by two persons, both of whom are beating it with crooked sticks.

B. Small drums—

(i) Discoid drum suspended with a strap on left shoulder[6] (Figs. 749, 750). It is covered with a leather on one face only.

(ii) Cylindrical drums (Fig. 751)—

In a specimen at Sanchi an elongated drum is being sounded with two sticks[7] (Fig. 752), while in a specimen from Mathura[8] it is seen suspended from the neck and is being beaten with both hands.

(iii) Barrel shaped drums (*mṛidaṅga*)—

It is seen in three varieties viz., *aṅkya*, *ūrdhvaka* and *āliṅgyaka*. The *aṅkya* drum was placed in the lap

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[1] Marshall, *Sanchi*, Pl. 34c.

[2] Ibid., Pl. 34a.

[3] Ibid.

[4] *Dhammapada Aṭṭhakathā*, 1. 291.

[5] Sivaramamurti, *Amaravati*, Pl. 13, Fig. 13.

[6] Maisey, *Sanchi and Its Remains*, Pl. 35, Figs. 5, 8.

[7] Ibid., Pl. 35, Fig. 12.

[8] Lucknow Museum, antiquity No. B. 115.

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when played upon,[1] the *ūrdhvaka* was placed vertically on the ground[2] and was beaten from above. It was played upon both ways—either alone[3] or along with *aṅkya* drum[4] (Fig. 753). The *āliṅgyaka* variety was suspended from the neck and was played upon as if embracing it[5] (Fig. 754).

(iv) Tabor or small drums suspended from the neck and played with one or two drumsticks[6] (Figs. 755, 756, 757, 758). A smaller variety of this type is also seen[7] (Figs. 759, 760).

Drumstick (*koṇa*)—

These were the wooden sticks usually with curved ends but in cases of big drums they were sometimes straight and thick. The Rāmāyaṇa[8] at one place refers to *hema-koṇa*, which probably meant drumstick studded with gold.

Cymbal-like resonators (*ghana*)—

Cymbals—(*kānsya-tāla*)—

A pair of cymbals is seen at Bharhut.[9]

Dancing (*nṛitya*)—

Dance, as an art, was practised both by the men and the women. In a few scenes[10] even children accompany the dancing group.

The tabors (*mṛidaṅga*, both *aṅkya* and *ūrdhvaka*) and the lutes (*vīṇā*) were the usual accompaniments for dancing. Clappers (*pāṇissara*) kept the time.

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1 Barua, *Barhut*, Fig. 34.

2 Ibid.

3 Sivaramamurti, *Amaravati*, Pl. 13, Fig. 8.

4 Barua, *Barhut*, Fig. 34.

5 Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 7.

6 Ibid., Pl. 35, Fig. 10.

7 Ibid., Pl. 35, Figs. 3, 4.

8 *Rāmāyaṇa*, Yuddha., 42. 34.

9 Barua, *Barhut*, *Fig.* 148.

10 Barua, *Barhut*, Fig. 34.

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The dancers had fine apparels, gorgeous headdresses and beautiful tatto marks (*patralekha*) on their foreheads and cheeks[1]. Rich and costly ornaments added to their beauty. In a Bharhut scene[2] a female dancer has put on the male dress especially the turban. Many of the dancers, seen in the Mathura sculptures, often appear with extremely thin drapery.

Sometimes the dancers appeared with weapons like a bow[3], club or mace[4], shield[5] and even a sword[6] in their hands.

Śrī Sivaramamurti has already identified some of the dancing gestures of hands and body viz., *ālīḍha-sthāna*, *ardha-matalli-sthāna*, *vaiśākha-sthāna*, *samapada-sthāna*, *latāvṛikshikā karaṇa*, *atikrānta karaṇa* and *ūrdhvajānu karaṇa*[7]. Other identifications are suggested below on the basis of Bharata's Nāṭyaśāstra.

(i) *Patakā* pose[8]—

Out of the four *apsarās* viz., Alambushā, Miśrakeśī, Padumāvati and Subhadrā, in a Bharhut scene the first, in the upper row, has both of her hands in this pose[9] (Fig. 761).

(ii) *Arala* or *sūchimukha*[10]—

The next one in the above group stands with her left hand in *patākā* while the right in either *arala* or *sūchīmukha* pose (Fig. 762).

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[1] Cunningham, *Bharhut*, Pl. 52.

[2] Barua, *Barhut*, Fig. 34.

[3] Yazadani, G., *History of the Deccan*, Vol. I, pt. VIII, '*Fine Art*' Pl. 4a.

[4] Ibid., Pl. 4b.

[5] Ibid., Pl. 5b.

[6] Smith, *Jain Stupa*, Pl. 62.

[7] Sivaramamurti, *Amaravati*, pp. 149-50.

[8] Bharata, *Nāṭyaśāstra*, IX. 18.

प्रसारिताः समाः सर्वाः यस्यांगुल्यो भवंति हि ।
कुंचितश्च तथांगुष्ठः सपताक इति स्मृतः ॥

[9] Barua, *Barhut*, Fig. 34.

[10] Bharata, *Nāṭyasāstra*, IX. 46.

आद्यावनुर्नता कार्या कुंचितोंगुष्ठकस्तथा ।
शेषाभिन्नोर्ध्ववलिता ह्यरोलंगुलयः करे ॥

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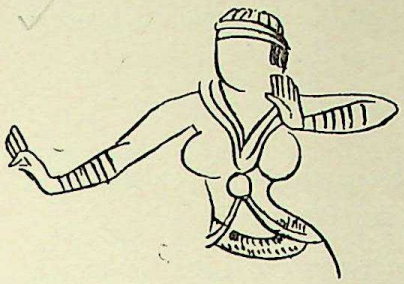

Fig. 762

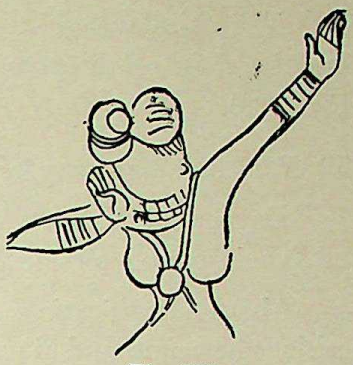

Fig. 763

Fig. 764

Fig. 765

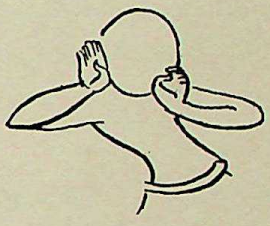

Fig. 766

Fig. 767

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(iii) *Catura*[1]—

The third one in the above group is dancing with her right hand in *catura* pose and the left in the *patākā* pose.[5] (Fig. 763).

(iii) *Nata* and *unnata pārśva*[2]—

Dancers at Mathura are often seen with their sides bent, and hands placed on hip and head respectively[3].

Above identifications are almost tentative because exact positions of palms and fingers cannot be ascertained in sculptures of small size.

Some other poses, however, have been shown in figures 764-767.

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[1] Bharata, *Nāṭyaśāstra*, ix. 93.
तिस्त्रः प्रसारिता यत्र तथा चोर्ध्वा कनीयसी ।
तासां मध्ये स्थितोंगुष्ठः स करश्चतुरः स्मृतः ॥

[2] Bharata, *Nāṭyasāstra*, ix. 235-6.
कटीभवेत्तुव्याभुग्ना पार्श्वमाभुग्नमेव च ।
तथैवापसृतांसंच किंचित् पार्श्वनतं स्मृतम् ।
नतस्यैवापरं पार्श्वं विपरीतं तु युक्ततः ।
कटि पार्श्वं भुजां सैश्चाभ्युन्नतैरुन्नतं भवेत् ॥

[3] Smith, *Jain Stupa*, Pl. 12.

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Chapter IX

ARMS AND ARMY ORGANIZATION.

Our material for the present study of the army organization is derived mainly from the war scenes depicted on the architraves of the southern and the western gateways at Sanchi. The above mentioned scenes relate to a battle fought between the Mallas of Kusinārā and the chiefs of seven other clans for the possession of the Buddha's relics. The city, which the sculptor had in mind for illustration, was naturally Kusinārā, but the details can be taken to have been true in cases of other cities in general. An analysis of these scenes and of those from Amaravati, Mathura, and a few *Gandhāra* sculptures, gives us the following facts:

Fortification—

Big cities, by themselves, were huge forts protected on all sides by strong city-walls and moats. The details and general lay out of the city has been already discussed under 'Buildings', hence a running account of different methods of fortification would be sufficient for the present.

City-wall—

As seen at Sanchi, a strong wall made either of bricks or well-cut stones always ran around the city. It is finished on the top, sometimes with a coping (Figs. 768, 769) but usually with battlements (Figs. 770, 771). Towers, appearing near the city-walls were manned in times of emergency. Persons, carrying bows and arrows, clubs and swords, are clearly seen at Sanchi. Other scene at the same place[1], showing a man climbing a similar wall, indicates that these walls were fairly high. According to Kauṭilya[2] the height of the city-wall varied between twelve to twenty-four cubits i.e., about 36 feet. The ancient city-wall of Rajgir, only partially preserved at the base, is eight to twelve feet high[3].

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1 Marshall, *Sanchi*, Pl. 15.

2 *Arthaśāstra*, 2.3.10.

3 Chakravarti, *The Art of War in Ancient India*, p. 129.

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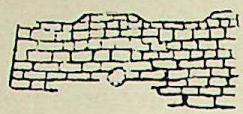

Fig. 768

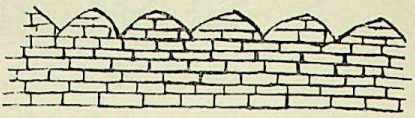

Fig. 770

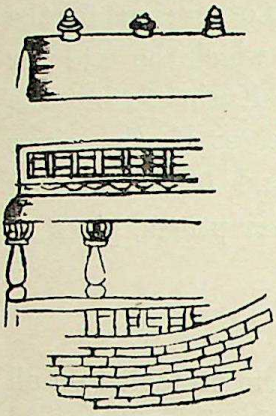

Fig. 769

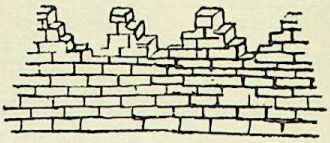

Fig. 771

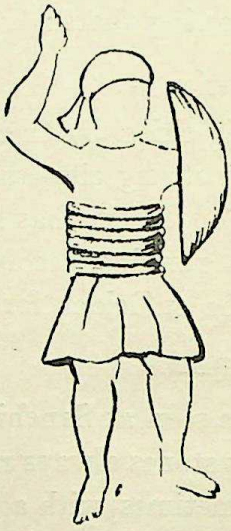

Fig. 773

Fig. 772

Fig. 774

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Defence towers—

As observed by Dr. Coomaraswamy, the defence towers were either the regular *dvāraṭṭāla* of the gate-houses or free standing towers (*anteraṭṭāla*) near the walls but within them.' These towers ought to have staircases inside. At Sanchi, no example of them is seen, but in the Mathura sculptures[1] (Fig. 64) a staircase, joining the ground floor and the second storey has been illustrated. The fort towers at Sanchi have been provided with small windows to admit light and air[2] (Fig. 1).

City-gates—

Sometimes two additional towers are seen projecting in front to form a kind of portico ; and in some cases, extra towers were accommodated on either side of the main tower and were built as parts of the city-wall itself. The open space, thus formed in front of the gateway, was known as *mukha* of the *dvāra*. The basement wall of all these gateways, usually made of bricks or well-cut stones, appears unbroken upto the level of the second storey, except that on a fairly high level every tower has a small horizontal slit window. The second storey of the gateway is provided with railings (*vedikā*), pillars (*thambha*) and vaulted roof, and thus looks like a pavillion. As seen at Sanchi[3], in times of war this part of the gateway was guarded and defended by soldiers.

The gateways were provided with pairs of heavy wooden panels (*mahā-kavāṭa*) seen in only one case at Sanchi[4] and also in the *Gandhāra* art[5]. At Sanchi the doors are half closed, naturally it being the time of war. The gateway of Kusinārā was fairly high and could provide a passage for an elephant with its rider.

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1 Vogel, *Catalogue M. M.*, Pl. 20.

2 Marshall, *Sanchi*, Pls. 15, 64.

3 Marshall, *Sanchi*, Pl. 15.

4 Ibid.

5 Foucher, *L'Art GB.*, Fig. 31, p. 106.

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Moats—

The city was further defended by a deep moat (*parikhā*) full of water and lotus buds. The Arthaśāstra lays down that crocodiles and lotus plants should be grown in a *parikhā*, so that no enemy may swim across them with impunity[1]. In a Sanchi scene[2], a woman is shown coming to take water from the moat. This shows that the water in the *parikhā* was clean and could be used by the citizens. On basis of contemporary literature we know that these moats were provided with bridges (*saṅkrama*) also.

Army—

The army, as seen at Sanchi[3], is comprised of foot soldiers, horsemen, elephant riders and charioteers, corresponding to the traditional fourfold classification viz. infantry (*patti*), cavalry (*sādi*), chariots (*ratha*) and elephants (*hasti*).

Infantry—

The infantry is already seen active in laying a seige to the city. Some of the soldiers are seen taking aim from the ditches, and a few are trying to climb the city wall, others with long spears are trying to secure forced entry through the city-gate while the majority of the foot soldiers are shooting arrows on the enemy fighting from the towers[4]. The sculptor probably intended to show that under the protection of the archers, other units of the infantry were gradually advancing and tightening the seige. It appears from the Arthaśāstra[5] also that the trench fighting (*khanaka-yuddha*) and fighting from low lands (*nimna-yuddha*) were considered essential before the infantry could take the fort or city by assault. The equipmet of the infantry seems to have been of varied nature. At Sanchi[6] some soldiers are shown

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[1] *Arthaśāstra*, 2.3.7.

[2] Marshall, *Sanchi*, Pl. 40.

[3] Ibid., Pls. 11, 29, 40, 15, 16, 64.

[4] Marshall, *Sanchi*, Pl. 15.

[5] *Arthaśāstra*, 2.33.10.

[6] Marshall, *Sanchi*, Pl. 15.

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with bows and arrows, others hold lances in the right hand and shields in the left and still others are with swords and shields.

Cavalry—

The infantry is immediately followed by cavalry. Here[1], as only two horsemen are shown to represent this unit, no important light is thrown on its equipment and other details, but on the basis of other representations and numismatic evidence, the following information can be gathered.

A. On a brass loṭā attributed to the Śuṅga age[2] appears a horseman with a long spear to which a goad and battle-axe have been attached (Fig. 283). Similarly at Amaravati horsemen with spears[3] and swords[4] can be seen. The Greeks and other foreigners in India usually carried lances on horseback as seen on their coins[5] and medallions[6]. In a few instances the horsemen are seen with bows tied to their saddles and some others have elephant goads in their raised right hands[7]. In the Rāmāyaṇa mention is made of horsemen carrying lances (*prāsa*) in their hands[8]. The Mahābhārata describes the horsemen with spears (*śakti*) small swords (*ṛishṭi*[9]) and *prāsa*[10].

After the cavalry appear the elephants. At Sanchi[11] usually kings and persons of very high rank are seen riding on them. In a scene at Amaravati[12], war elephants are seen in action. Here the elephant is killing a horseman with his trunk

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1 Ibid.
2 Burgess, *Buddhist Cave Temples*, p. 6.
3 Sivaramamurti, *Amaravati*, Pl. 56, Fig. 1.
4 Ibid., p. 123.
5 Coins of Azes, Azilises, *P. M. C.*,, Pl. 11/179.
6 Smith, *Early History of India*, Oxford, 1914, p. 71 Fig. 1.
7 Coins of Zeionises, *P. M. C.*, 16/82.
8 Coins of Soter Megas, *P. M. C.*, Pl. 16/96, 99.
9 *Rāmāyaṇa*, Yuddha., 33.22.
10 *Mahābhārata*, Droṇa., 36.37.
11 Marshall, *Sanchi*, Pls. 15, 40, 64.
12 Sivaramamurti, *Amaravati*, Pl. 56, Fig. 1.

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and trampling the infantry to death. This appears to be the same as *vadhāvadha* method of elephant fighting described in the Arthaśāstra[1].

Chariots—

War chariots (*saṅgara-raha*), open from above as seen in sculpture, have already been discussed[2]. At Buddha Gaya[3] and Amaravati[4] archers are seen shooting arrows from the chariots. Accordig to literary evidence there were other weapons also carried by the charioteers[5], although, normally they fought with bows and arrows.

Military Costumes—

At Bharhut and at Sanchi, excluding the war scenes already referred to, the four arms of the army make their appearance in the scenes of royal processions, e.g., that of Prasenajita at Bharhut[6] and those of king Aśoka at Sanchi[7]. The war scene at Amaravati[8] is also of some interest. Study -ing them, the following facts can be gathered about the dress of the Śuṅga soldiers.

At Bharhut[9] the foot soldiers, only the upper portions of whom are visible, appear wearing turban and 'dhotī'. Another class of soldiers can be recognised in the figure of the 'warrior god'[10], appearing with full sleeved tunic reaching to the thighs and tightly secured by tasseled cords. Below it, there is dhotī with ends made in small folds. On the feet are high boots. each fastened with a cord. Nothing appears on his head except a fillet, the two ends of which are fluttering in the air. His

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1 *Arthaśāstra*, 2.32.6.

2 Chapter IV, p. 87.

3 Barua, *Buddha-Gaya*, Fig. 42.

4 Sivaramamurti, *Amaravati*, Pl. 45, Fig. 1.

5 *Mahābhārata*, Udyoga., 155.13.; 165,20.

6 Barua, *Barhut*, Fig. 52.

7 Marshall, *Sanchi*, Pls. 11, 40; also for Vessantara's procession Pl. 29.

8 Sivaramamurti, *Amaravati*, Pl. 45, Fig. 1.

9 Barua, *Barhut*, Fig. 52.

10 Ibid., Fig. 71.

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curly hair and the vine-leaf in his hands are suggestive of his foreign origin (Fig. 772).

The total number of the foot soldiers appearing in the Sanchi scenes is about thirty. These may be classed under the following groups :

(*a*) Those carrying weapons,
(*b*) Those playing on musical instruments and,
(*c*) Those carrying standards, jars and other things.

Majority of these soldiers appears with turbans. But in one of the war scenes[1], among the soldiers carrying swords and shields, only two wear turbans. This fact points to their high rank above others, who are shown bareheaded. The same distinction appears in another scene[2], where, in spite of a uniform dress worn by all persons in the group, those playing on musical instruments are shown bareheaded and the rest have headgears.

In the scene depicting Aśoka worshipping the *Stūpa*,[3] the footmen including the musicians appear with turbans, which are different in shape from those of the other persons of high rank. The latter is more fluffy and with thicker knots (Fig. 435), while the former is flat and small. A similar difference in the form of the turban is visible in the scenes on the northern and the eastern gateways[4]. This shows that the shape and size of the turban indicated distinction in rank. A reference to other varieties of turban has already been made elsewhere[5].

Tunic was also a part of a soldier's uniform, but it was not common. Out of fifteen soldiers seen in the war scene at Sanchi[6] only three wear full sleeved tunics, in another scene[7] depicting the same subject nobody appears with it. The

1 Marshall, *Sanchi*, Pl. 15.
2 Marshall, *Sanchi*, Pl. 64.
3 Ibid., Pl. 11.
4 Ibid., Pls. 29 and 40.
5 Chapter VI, pp. 153-159.
6 Marshall, *Sanchi*, Pl. 15.
7 Ibid., Pl. 15.

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archers, and those too of higher ranks, are seen with full sleeved or half sleeved tunics[1].

In the war scene on the southern gateway[2] all the members of the infantry appear with kilts. With this exception, the foot soldiers in other scenes wear 'dhotī[3] with one end tucked behind.

Most of the foot soldiers at Sanchi wear waistbands. Ordinarily waistband was used by both the males and the females and formed a part of civilian dress ; but, when worn by the soldiers, the following peculiarities are noticed :

(*a*) Unlike the civilian waistband (*kāyabandhana*) it was a long rope-like thing coiled round the waist (Fig. 773).

(*b*) In case of the persons carrying standards etc.,[4] and muiscians[5] the waistband is smaller in length and consists of two to four coils only. The persons carrying bows and arrows had longer waitbands and had four to five coils[6] ; but the longest one was used by the swordsman and varied between six to seven coils.

The evidence is not enough but fairly suggets that the number of coils in the girdle was perhaps according to the rank of the soldier.

Only in one illustration at Sanchi[7] a swordsman appears with high boots.

In some other instances at the same place the archers wear waistbands in *chhanna-vīra* style, i.e., bands passing from both shoulders and crossing in front[8] (Fig. 774, 775).

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[1] Marshall, *Sanchi*, Pls. 64, 16.
[2] Ibid., Pl. 15.
[3] Ibid., Pls. 16, 40, 61, 64.
[4] Ibid., Pls. 29, 61.
[5] Ibid., Pl. 64.
[6] Ibid., Pl. 15.
[7] Ibid., Pl. 15.
[8] Ibid., Pl. 65.

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The figures of soldiers in the Mathura and *Gandhāra* art show several new features of military uniform. The *Gandhāra* sculptures depict soldiers of two types : one, with a turban and a 'dhotī[1]' (Fig. 776), and another, wearing a foreign dress consisting of hatlike headgear, trousers and tunics[2] (Fig. 777). Two types of half sleeved armour viz., scaly armour[3] (Fig. 778) and armour made of interwoven iron rings[4] (Fig. 776) are seen. These correspond with the two kinds of armour mentioned in the Arthaśāstra as *lohapaṭṭa* and *lohajālika kavacha*[5].

Besides these, instances are there to show that sometimes the spearsmen appeared with 'dhotīs' and turbans[6] and the swordsmen wore only a loincloth[7].

In the early Kushāṇa period (c. 1st century A.D.) we find a special dress introduced by the Scythians. It was a style of dress foreign to the Indian soil. This dress is usually called the northern dress and appears to be the same, which Varāhamihira refers to as *udīchya-vesha* in the case of solar images[8]. It consisted of high conical cap, a long coat fastened with a belt, trousers and thickly padded boots[9]. In the Kushāṇa period this must have served as the uniform for army personnel. It took some time to be popular, so that by the time of the Guptas, we find it worn by Indian kings also. This *udīchya* dress has been discussed elsewhere in detail[10].

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1 Foucher, *L'Art GB.*, Fig. 202.

2 Ibid.

3 Griffiths. *Ajanta*, p. 18.

4 Foucher, *L'Art GB.*, Fig. 202.

5 *Arthaśāstra*, 2.18.17.

6 & 7 Foucher, *L'Art GB.*, Figs. 31 and 140.

8 *Bṛihatsamhitā*, 58.46.

9 Compare the costume worn by the Scythian soldiers seen on a Greek electrum vase originally portrayed by the Greek artists (Figs. 531, 534) (H. G. Wells, *The Outline of History*, London, p. 91). Also see Keiffer, C.S., Kushana Art and the Historic Effigies of Mat and Surkh Kotal, *Marg*, Vol. XV, No. 2, March, 1962, p. 43-48.

10 See Chapter VI p. 161.

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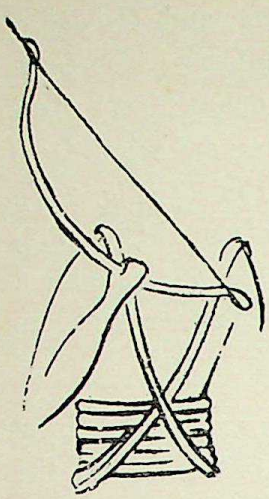

Fig. 775

Fig. 776

Fig. 780

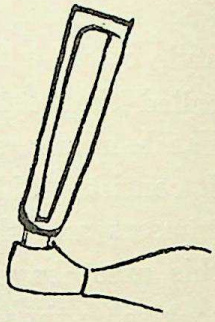

Fig. 781

Fig. 777

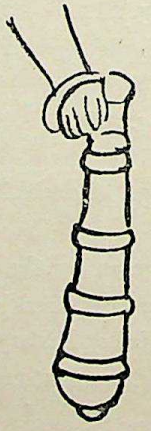

Fig. 779

Fig. 782

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Sometimes soldiers of this period appeared with half sleeved tunics, an upper garment running, over the left shoulder across the chest[1] and foot-wear similar to those seen at Sanchi (Fig. 499).

From the limited evidence discussed above, it is suggested that there was the practice of soldiers using some kind of uniform in the army.

Weapons :

The following weapons are seen in the sculptures :

1. Mace (*gadā*)—The mace, as seen at Amaravati[2], consisted of globular mace-head (*kumbha*) and shaft (*daṇḍa*)[3] decorated with metallic bands (*paṭṭaih baddhā*)[4] (Fig. 779, 780).

2. Club—Two varieties of clubs are seen. First is a heavy elongated piece of wood provided with a small handle on the top. It is approximately two cubits in length.(Fig. 781). As seen on the coins of Vima Kadphises[5] (Fig. 782), it was sometimes provided with spikes or nails throughout. This may be identified with *bahu-kaṇṭakā gadā* mentioned in the Rāmāyaṇa[6]. In a *Gandhāra* specimen these spikes have been substituted by globules or small balls[7] (Fig. 783). Second variety of club, identified by some scholars as sceptre of the Kushāṇa Emperors, is seen in Kanishka's statue[8] (Fig. 784). It is 3′-5″ in length and is strengthened with five metallic bands. The topmost part of the shaft is round in shape while the portion between the second and the fourth band is sixteen sided. The remaining part is octagonal. The lowermost portion bears a figure of an open mouthed *makara*.

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1 Lucknow Museum, antiquity No. B.3.

2 Sivaramamurti, *Amaravati*, Pl. 10 Fig. 18.

3 *Vasishṭha Dhanurveda*, quoted by Vaze, *Prāchīna Yuddha Vidyā*, p. 33.

4 *Mahābhārata*, Droṇa., 15.13.

5 Coins of Vima Kadphises, *P.M.C.*, Pl. 17/33.

6 *Rāmāyaṇa*, Yuddha, 52.34.

7 Foucher, *L'Art GB.*, Fig. 202.

8 Bachhofer, *Early Indian Sculpture*, Pl. 76.

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3. Another variety of club (*mūsala*)—As seen at Sanchi,[1] it was a big shaft with tapering ends, caught in the middle with both hands when in action (Fig. 785). The image of Balarāma from Mathura shows a *mūsala* of the club type[2].

4. Hammer—As seen at Amaravati,[3] hammer was used as a weapon for giving blows (Fig. 786).

5. Spear (*śakti*)—The deity Kārtikeya is often described as *śaktidhara*[4]. The *śakti* held by Kārtikeya from Mathura[5] (Fig. 788), is pretty long and has a sharp blade decorated with floral wreaths. A similar weapon, seen in the hands of Kubera in the *Gandhāra* art[6] (Fig. 789), has a bell tied near the blade. The Mahābhārata mentions weapons with bells on their tops[7]. *Śakti* is said to be only two cubits (about 3′) in length with a sharp tongue decorated with garlands of entrils (*antramālā*)[8]; and has further been described as producing dreadful sound of bells (*ghaṇṭānāda bhayankarī*).

6. Lances (*kunta, bhalla, prāsa,* etc.,)—We come across the following kinds of lances :

(*a*) With long shaft and a single pointed blade, shaped like a 'pīpal'-leaf[9] (Fig. 790).

(*b*) Similar but with a comparatively elongated blade[10] (Fig. 791)

(*c*) With long shaft and leaf-like pointed blade, the lower end of which is provided with a barb on either side[44] (Fig. 792).

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[1] Marshall, *Sanchi*, Pl. 61.

[2] Mathura Museum, antiquity No. 17.1325.

[3] Sivaramamurti, *Amaravati*, Pl. 10. Fig. 12.

[4] *Mahābhārata*, Vana., 225, 24 ; 227.16.

[5] Nagar, M. M., Some New Sculptures in the Mathura Museum, *JUPHS.*, XVI, pt. 1, Pl. 2., pp. 62-66.

[6] Grunwedel, *Buddhist Art in India*, p. 137.

[7] *Mahābhārata*, Udyoga., 155.6.

[8] *Nītiprakāsikā*, IV.32 (quoted by G. Oppert in his *Weapons.*, p. 13).

[9] Maisey, *Sanchi & Its Remains*, Pl. 35, Fig. 33.

[10] Ibid., Pl. 35, Fig. 29.

[11] Marshall, *Sanchi*, Pl. 66.

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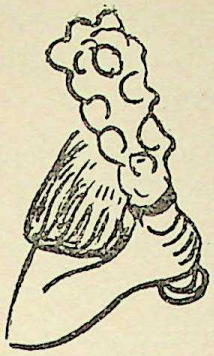

Fig. 783

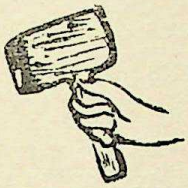

Fig. 786

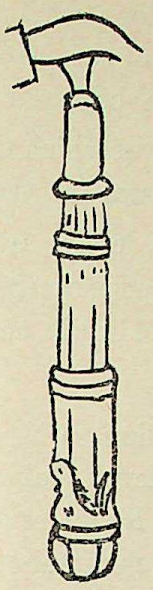

Fig. 784

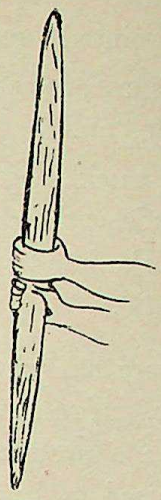

Fig. 785

Fig. 787

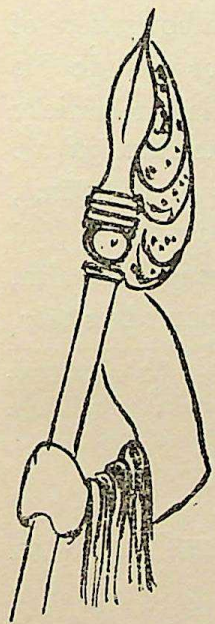

Fig. 788

Fig. 789

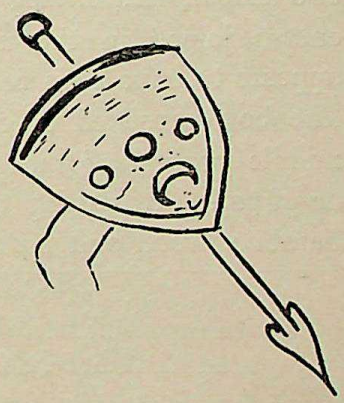

Fig. 790

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(*d*) A heavy spear with long shaft and four edged broad blade. The bottom of the shaft ends in a knob with a pointed projection below (Fig. 793)[1].

(*e*) A spear, to the shaft of which there is a goad on one side, and a battle-axe on the other (Fig. 283)[2].

(*f*) A thick long shaft, having an elongated leaf-like blade with concave edges in its lower portion, seen in the hands of a soldier in the *Gandhāra* art (Fig. 777)[3].

Spears were named according to the difference in length of their shafts. *Kunta* was eleven cubits (about 15′) long, *śabala* nine cubits (about 12′), *bhalla* seven cubits (about 9′) and *kshepaṇī* used to be five cubits (about 7′) in length[4].

7. Trident (*triśūla*)—A long shaft with three metallic prongs. In some specimens the prongs are straight (Fig. 794), in others they are curved and projecting exteriorly towards the sides (Fig. 795). Sometimes a battle-axe (*paraśu*) was fixed to the shaft of the trident (Fig. 796)[5].

8. Bows and arrows (*dhanu* and *bāṇa*)—The bows were of two shapes, viz., having a single curve (Fig. 775) or with double curves joined in the middle (Fig. 797). The latter variety appears to have been referred to as '*trinata*' in the *Rāmāyaṇa*[6]. The bow consisted of bowshaft (*koṭi*), two ends of it (*aṭani*), middle portion of the shaft (*lastaka*) and the bow-string (*jyā* or *guṇa*).[7] According to Kauṭilya bows were made of palm, bamboo, wood and horn and were respectively named as *tāla*,

[1] Gynai, R. C., Identification of the so-called Sūrya and Indra figures in the Cave No. 20 of the Bhaja group, *Bulletin of the Prince of Walse Museum*, Bombay, No. 1, Fig. 3, pp. 15-21.

[2] Burgess, *Buddhist Cave Temples*, p. 6, Fig. 5.

[3] Foucher, *L'Art GB.*, Fig. 202.

[4] *Vasishṭha Dhanurveda*, quoted by Vaze, *Prāchīna Yuddha Vidyā*, p. 35.

[5] Coins of Vāsudeva, *P. M. C.*, Pl. 19/216.

[6] *Rāmāyaṇa*, Yuddha., 45.24.

[7] Vaze, *Prāchīna Yuddha Vidyā*, pp. 52-60.

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Fig. 791

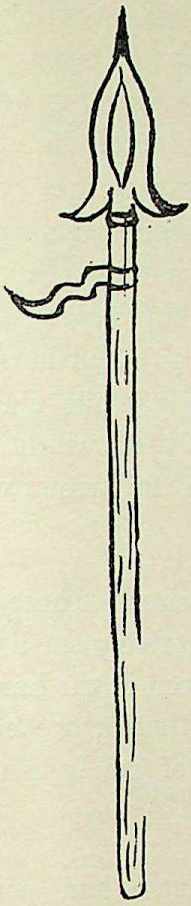


Fig. 792

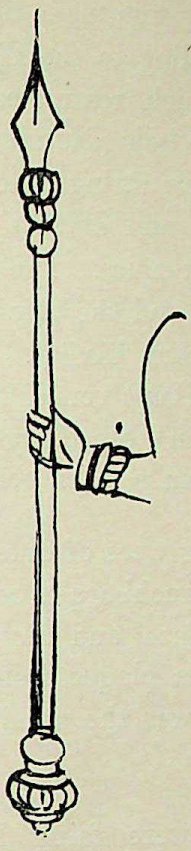
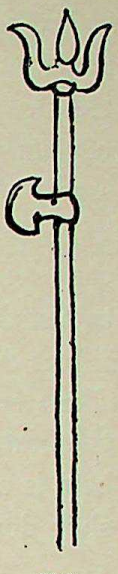


Fig. 793



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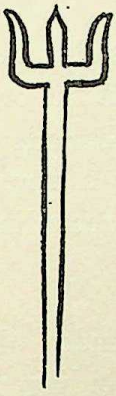


Fig. 794

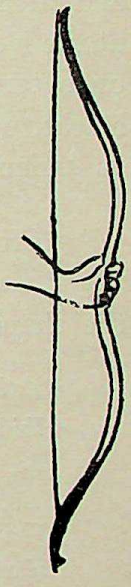


Fig. 797

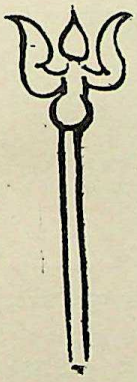
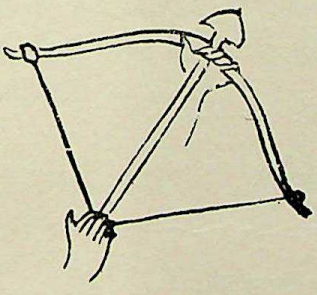


Fig. 795



Fig, 798

Fig. 800

Fig. 799

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chāpa, *dārva* and *śārṅga* bows[1]. The bow-string according to the same authority was made of sinews or strong fibres of various trees[2]. According to the Pālī literature, it was made of fibres of *maruva* which resembled the coral in colour[3]. Shooting arrow with the bow (*ākarshaṇa*) was of three types—*vatsakarṇa*, 'pulling the bow string upto the ear; *skandha*, pulling it upto the shoulder; and *kaiśika* i.e., pulling the string upto the tuft of the back hair[4]. The first two types can be well recognised at Sanchi[5] and the third one is found illustrated in a *Gandhāra* scene from Taxila[6]. Usually while shooting the arrow the bows were kept vertically but the horizontal position of the bow is also seen[7], especially when the arrows were meant to be shot down from a high point.

The bows were of different sizes. Those seen at Bharhut and often at Sanchi are of comparatively small size, but the one at the latter place[8] and another seen in the hands of Kāmadeva on a terracotta plaque from Mathura[9], are equal to a man's height, which was the usual size of the Indian bows according to Arrian[10].

Arrows were fairly long and had pointed ends. In literature[11], arrows have been differently named according to the shape of their blades. Of them *kshura* or *kshurapra* i.e.

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[1] *Arthaśāstra*, II.18.9.

[2] Ibid., II.18.10.

[3] Ruhaka Jātaka, Jātaka, II, No. 192; Asadisa Jātaka, Jātaka II, No. 181.

[4] Vaze, *Prāchīna Yuddha Vidyā* p. 87.

[5] Marshall, *Sanchi*, Pl. 15.

[6] Ghurye, *Indian Costume*, Fig. 49.

[7] Marshall, *Sanchi*, Pl. 15.

[8] Ibid., Pl. 65a.

[9] Mathura Museum, antiquity No. 2661.

[10] Arrian, Indika, Ch. 16 quoted by Smith in *Early History of India*, Oxford, 1914, pp. 66-68.

[11] *Rāmāyaṇa*, Yuddha., 45.23, 59.99; *Mahābhārata*, Karṇa., 49.36; Vaze, *Prāchīna Yuddha Vidya*, p. 66.

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shaped like a razor (Fig. 798) and *dvibhalla* viz., having double points can be recognised at Sanchi[1] (Fig. 799).

9. Swords (*khaḍga*)—The following types of swords are depicted.

(i) Heavy straight and broad swords with their tips of the form of a '*pīpal*'-leaf[2] (Fig. 800).

(ii) The hilt portion is broader than the upper part of the blade which has a round tip[3] (Fig. 801).

(iii) The tip is much broader than the above variety and is round in form (*maṇḍalāgra* ?)[4] (Fig. 803). Another variety of the same is to be seen in Figure 802.

(iv) Straight and broad-swords with pointed tips[5] (Fig. 804-805).

(v) Straight and narrow swords with pointed tips. The best example of this type is seen in the right hand of the statue of Kanishka (Fig. 501). Because of its straight and staff-like shape, it may be identified with *asiyashṭi* of Arthaśāstra[6].

(vi) Short sword shaped like a lotus petal. This type is very common at Sanchi[7] (Fig. 806).

Swords were provided with straight, curved or globular hilts (*tsaru*). The hilt of the sword in Kanishka's hand is decorated on its tip with a figure appearing like a swan's head. According to the early literature hilts were made of gold[8], ivory, horn of rhinoceros and buffaloes, strong wood and bamboo roots[9].

Sheaths (*kośa*) for the swords are seen wrapped with what appear like strips of cloth for decoration. In some ins-

1 Maisey, *Sanchi & Its Remains*, Pl. 35, Fig. 41.

2 Cunningham, *Bhilsa Topes.*, Pl. 33, Fig. 8.

3 Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 27.

4 Smith, *Jain Stupa*, Pl. 62.

5 Cunningham, *Bhilsa Topes*, Pl. 33.

6 *Arthaśāstra*, 2.18.13.

7 Cunningham, *Bhilsa Topes*, Pl. 33.

8 *Rāmāyaṇa*, Sundar., 1.24.

9 *Arthaśāstra*, 2.18.14.

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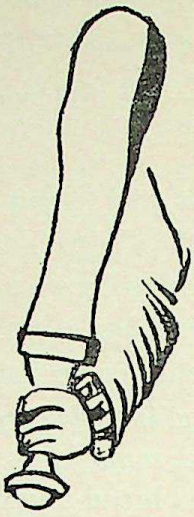
Fig. 801



Fi.g 802

Fig. 803

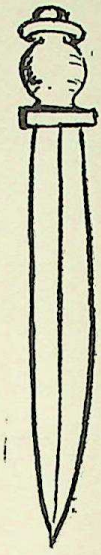


Fig. 804

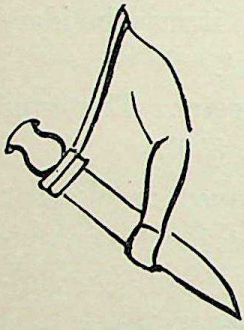


Fig. 805

Fig. 806

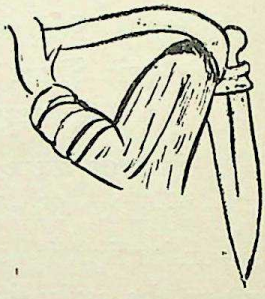


Fig. 807

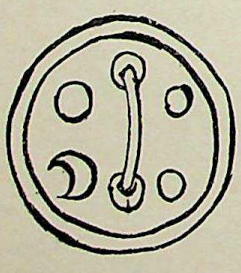


Fig. 808

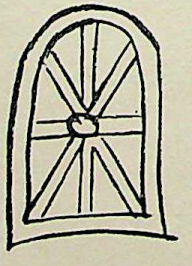


Fig. 809

Fig. 810

Fig. 811

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tances sheaths bear a *'tri-ratna'* symbol (Fig. 800), while in others they have different designs on them[1]. The sheath of the sword borne by Kanishka is decorated with three metallic plaques.

Usually a sheathed sword was fastened with a long leather band, which remained suspended either from the shoulder or from the girdle of the person carrying it. However, in one case the sheath is not attached to the belt, but is festened to the upper garment by means of two straps[2].

Usually the sword was suspened to the left side of the warrior at such a height, that at times he could easily rest his left hand on its hilt[3] (Fig. 777). In a few instances the sword is shown either under the left arm (Fig. 801) or hanging on the back[4] (Fig. 807). While unsheathing a sword, it was caught by the left hand and the hilt with the right[5].

10. Shields (*Charma, chamma*)—Lances and swords were always accompanied with shields, which were of the following kinds :

A. Circular[6] (Fig. 808).

B. Rectangular from three sides only, the upper side being round[7] (Fig. 809).

C. Triangular both with recessed and convex sides[8] (Figs. 810-811).

D. Rectangular with a big knob on the upper side[9] (Fig. 787).

From the literary sources we know that shields were made of such tough material as skins of rhinoceros and

1 Foucher, *L'Art GB.*, Fig. 140.

2 Vogel, *Mathura*, Pl. 1

3 *Jātaka II*, No. 181, Asadisa Jātaka—*khaggam niharitvā vāma passe sannahyitvā* ; Foucher, *L Art GB.*, Fig. 202.

4 Maisey, *Sanchi and Its Remains*, Pl. 35, Fig. 28.

5 Foucher, *L'Art G.B.* ,Fig. 204.

6 Cunningham, *Bhilsa Topes*, Pl. 33, Fig. 4.

7 Ibid., Fig. 5.

8 Ibid., Figs. 8, 9, 11.

9 Foucher, *L'Art GB.*, Fig. 202.

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tortoise. The Rāmāyaṇa[1] mentions *ārshabha* shields made of bull hydes. On the outer face the shields were dedcorated with crescents and stars (Fig. 811) (*śatachandra-chitā*[2] and *tārāgaṇa-śatairvṛitām*)[3], or straight lines running horizontally, vertically and diagonally (Figs. 809, 810). They were usually either carried on back or held in the left hand[4] (Figs. 776, 777).

11. Battle-axe (*parasu*)—It had a shaft (*daṇḍa*) and broad rounded blade. Ordinarily it was carried on the right shoulder[5] (Fig. 812).

12. Thunder-bolt (*vajra*)—As depicted in sculptures of the Śuṅga age, it consists of two concial sides each with a prong[6] (Fig. 813). In some instances these prongs are not so prominent and the middle portion is fairly round[7] (Fig. 814). In the *Gandhāra* illustrations these prongs are either totally absent or indistinctly visible and the *vajra* is just a bone fragment reflecting what might have been its original form[8] (Figs. 815, 816, 817). At Mathura the shape is that of a double cone with three prongs at each end[9] (Figs. 813, 818, 820). This agrees with the description of *kaṇaya* as is given in the commentary on the Arthaśāstra[10].

13. Daggers (*asi-putrikā*, *kshurikā*, *maushṭika*)—The following varieties of daggers are seen :

(i) With a pointed triangular blade and small handle[11] (Fig. 821).

(ii) Dagger with a leaf-like blade usually used by hunters[42] (Fig. 822).

---

[1] *Rāmāyaṇa*, Sundara, 1.24.
[2] *Mahābhārata*, Karṇa., 13.29.
[3] *Mahābhārata*, Karṇa., 13.33.
[4] Marshall, *Sanchi*, Pl. 15 ; Foucher, *L'Art GB.*, Fig. 202.
[5] Barua, *Barhut*, Fig. 88.
[6] Cunningham, *Bhilsa Topes.*, Pl. 33.
[7] Cunningham, *Bhilsa Topes.*, Pl. 33, Fig. 6.
[8] Grunwedel, *Buddhist Art in India*, p. 88, Figs. 2, 5, 6.
[9] Vogel, *Mathura*, Pl. 39, Fig. b. ; Mathura Museum No. E. 24.
[10] *Arthaśāstra*, 2.18.8, Ganapati Sastri's Commentary p. 256.
[11] Marshall, *Sanchi*, Pl. 91/88b.
[12] Marshall, *Sanchi*, Pl. 25.

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Fig. 812

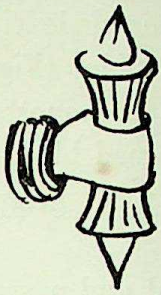

Fig. 813

Fig. 814

Fig. 815

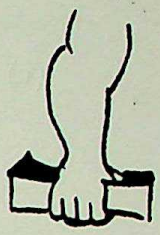

Fig. 816

Fig. 817

Fig. 818

Fig.819

Fig. 820

Fig. 821

Fig. 823

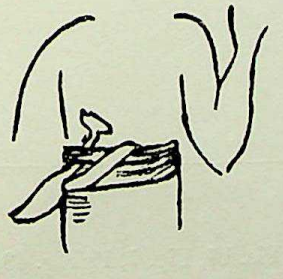

Fig. 822

Fig. 825

Fig. 824

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(iii) Dagger with a knife-like curved blade[1] (Fig. 823).

(iv) Dagger of bigger variety approximately one and half feet in length. It has a long blade with rounded end. Its sheath is clearly visible[2] (Fig. 824).

(v) In Bhaja caves (Cave No. 20) another smaller variety is seen which has a broad blade and small handle sufficiently large to be gripped firmly (Fig. 825).

14. *Chakra*—A wheel with small rod and a string was a dangerous weapon against the enemy at some distance. Several forms of it have been illustrated on the clay sealings from Bhita[3].

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[1] Sivaramamurti, *Amaravati*, Pl. 10, Fig. 9.

[2] Vogel, *Mathura*, Pl. 33b.

[3] Marshall, Excavations at Bhita, *A.R.*, 1911-12, Pls. 17, Fig. 7, 19 Fig. 43, 20, Fig. 87.

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33. Do Do Do Pl. 49.
34. Do Do Do Pl. 79/27*a*.
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